NEW YORK STATE EDITION

THE MOTHER TONGUE

BOOK·II

KITTREDGE·&·ARNOLD

Margaret Foley

THE MOTHER TONGUE

BOOK II
AN ELEMENTARY ENGLISH GRAMMAR
WITH LESSONS IN COMPOSITION

BY

GEORGE LYMAN KITTREDGE

PROFESSOR OF ENGLISH IN HARVARD UNIVERSITY

AND

SARAH LOUISE ARNOLD

DEAN OF SIMMONS COLLEGE
FORMERLY SUPERVISOR OF SCHOOLS IN BOSTON

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PREFACE

The purpose of this book is to set forth the elements of English grammar in their relation to thought and the expression of thought. This object has been the guiding principle in the selection of material, in the treatment of forms and constructions, and in the fashioning of the very numerous illustrative exercises.

The Introduction explains in simple language certain general conceptions too often ignored in the study of grammar: the nature of language, its relation to thought and to style, the processes which affect its growth and decay, the province of grammar, and the relation of grammar to usage. These chapters are intended to be read aloud in the class room by the pupils or by the teacher and to serve as the basis for informal discussion. The pupil should not be allowed to study them mechanically. Above all things, he should not try to learn them by heart. The main principles which they embody are summed up on pages xxi–xxii.

The Grammar is divided into two Parts. Part I (pp. 1–118) treats of the Sentence and its Elements. The subject is developed in a natural order, beginning with the sentence in its simplest form. A brief account of the Parts of Speech is introduced in order to make the structure of the sentence intelligible, but their inflection and further classification are left for Part II. The Complements are treated on pages 69–90, after the pupil has become familiar with Modifiers. Clauses are next discussed. A chapter on Elliptical Sentences comes last. The Part then concludes with Chapter XLIII, which sums up, by way of review, the analytical processes with which the

pupil has become familiar in the chapters that precede. Throughout Part I there are abundant exercises in the structure of sentences and in analysis, with models for the pupil's assistance.

Part II (pp. 119–306) treats of the Classification, Inflection, and Offices of the Parts of Speech. It includes all the important phenomena of English inflection, which are explained, not as isolated facts, but as means of expressing varieties of human thought. The explanations are made as simple as possible, and this very simplicity necessitates a somewhat fuller treatment than is usual in school grammars. The paradigm of the verb has been much simplified by a careful discussion of verb-phrases. Abundant material for parsing is contained in the exercises appended to the several chapters, with models which the pupil may follow. These exercises will also serve the purpose of further practice in analysis.

In both Part I and Part II certain chapters are marked by footnotes as dealing with subjects that may be postponed until the time comes for a review. These chapters concern some of the more difficult elements or constructions. They are inserted in their natural and logical places, in accordance with the expressed wish of many teachers to have the treatment continuous. Whether or not they shall be postponed, as suggested in the footnotes, will of course depend on the judgment of the individual teacher, who alone can estimate the ability and advancement of the particular class that is under instruction. Among the chapters thus designated are XXVIII (Predicate Objective), XXXVI (Parenthetical Expressions), XLI (Compound and Complex Clauses and Compound Complex Sentences), LXII (Compound Personal Pronouns), LXVI (Gender of Relatives), etc.

Particular attention is called to the Summaries inserted from time to time as occasion requires. Thus on page 23 the definitions of the sentence and of its essential elements are brought

together, with a statement of the classification of sentences according to meaning; on page 41 the definitions of the parts of speech are collected; on page 62 the modifiers of the subject are summarized; on page 90, the complements; on page 100, the independent elements; on page 112, clauses; on page 210, substantives, adjectives, and adverbs, according to their classification. These and other summaries, with such chapters as XLIII (Structure of Sentences), XLV (Inflections), LIV (Uses of the Nominative), LVII (Uses of the Objective), LXXI (Classification of Adjectives), LXXXI (Verbs), etc., will be found practically useful in reviewing and codifying the pupil's grammatical knowledge.

Chapters CXV–CXXIV (the concluding portion of Part II) are intended for reference, and especially for the use of those schools which require such material. Chapter CXXIV treats of some miscellaneous idioms that often rouse discussion.

The Appendix contains lists of irregular verbs and other material intended for reference. The lists of irregular verbs may be used in connection with the lessons on the past tense and the participles (pp. 214 ff., 233 ff.). These lists differ from those furnished by most grammars in one important particular: they contain only such forms as are unquestionably correct in accordance with the best modern prose usage. Experience has shown that the attempt to include in a single list rare, archaic, and poetical verb-forms along with those habitually employed by the best prose writers of the present day is confusing and even misleading to the beginner.[1] Accordingly, such archaic and poetical forms as have to be mentioned are carefully separated from the forms regularly used in modern prose. The complete conjugation of *to be* and *to strike* is given (pp. 321–325). The Appendix also contains Rules for Punctuation and the Use of Capital Letters (pp. 326–332), and a table of important Rules of Syntax (pp. 333–337). In this table, references

[1] See page 312 and footnote [1].

will be found to the place in the grammar where each construction is explained and illustrated.

Exercises for practice are furnished in liberal measure throughout the book. It is not intended that every pupil should necessarily work through all these exercises. Each teacher is the best judge of precisely how much practice his pupils require. The aim of the authors has been to provide such material in abundance and with due regard to variety.

For several years the authors have had the advantage of suggestions from a large number of teachers in all parts of the country who are using the Mother Tongue Series in the class room, and a number of teachers of large experience have recently had the kindness to examine the grammar throughout, with a view to this new edition. To all of these friendly critics grateful acknowledgment is made. Their suggestions have been of much service in the present revision.

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The Selections to be Committed to Memory, prescribed for the Seventh and Eighth Years by the Education Department of the State of New York, will be found at the end of the book, where particular acknowledgment is made to the authors and publishers who have allowed the use of this material.

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INTRODUCTION

I

LANGUAGE AND GRAMMAR

Language is the expression of thought by means of spoken or written words.

The English word *language* comes from the Latin word *lingua*, "the tongue," and was originally applied to oral speech. But the art of writing is now so common that it is quite as natural for us to speak of the **language** in which a book is written as of the **language** in which an address is delivered or a conversation carried on.

Many savage tribes (for example, the North American Indians) have a method of conversing in gestures without speaking at all. This is called the **sign-language.** All language, however, is really **the expression of thought by means of signs;** for spoken words are signs made with the voice, and written words are signs made with the pen.

Thus, when we speak or write the English word *dog*, we are just as truly making a sign as an Indian is when he expresses the idea *dog* by his fingers. Our spoken or written sign for *dog* cannot be understood by anybody who does not know the English language, for different languages have different words, that is, different signs, for the same thing or idea. Thus the German word for dog is *Hund;* the Latin word for dog is *canis*, and so on.

Most words are the signs of definite ideas.

For example, *soldier*, *sailor*, *dog*, *cat*, *horse*, *tree*, *river*, *house*, *shop*, call up in our minds images of persons or things; *run*, *jump*, *write*, *travel*, suggest kinds of action; *red*, *black*, *tall*, *studious*, *careful*, suggest qualities belonging to persons or things.

By the aid of such distinct and picturesque words as these, we can express many thoughts and ideas; that is, we can talk or write after a fashion. But we cannot talk in a connected manner. If, for example, we wish to say that the house is on fire, we can express our thought imperfectly by saying simply, "House burn!" or "House! fire!" as a young child, or a foreigner who knew very little English, might do. But if we wish to express our thought fully, it would be natural to say, "The house is on fire." That is, besides the words that express distinct ideas, we should use little words, *the*, *is*, *on*, which do not call up any clear picture in the mind.

To express thought, then, language needs not merely words that are the signs of distinct ideas, but also a number of words like *is*, *was*, *in*, *to*, *and*, *but*, *if*, which serve merely to **join words together** and to **show their relations** to each other in connected speech.

The relations of words to each other in connected speech are shown in three ways: (1) by their **form**; (2) by their **order** or **arrangement**; (3) by the use of words like *and*, *if*, *to*, *from*, *by*, etc. Thus,—

I. In the phrase "John's hat," the **form** of the word *John's* shows the **relation** of *John* to the *hat;* that is, it shows that John is the **owner** or **possessor** of the hat.

II. Compare the two sentences:—

John struck Charles.
Charles struck John.

The meaning is entirely different. In the first sentence, *John* gives the blow and *Charles* receives it; in the second, *Charles* gives the blow and *John* receives it. Yet the forms of the three words *John*, *Charles*, and *struck* are the same in both sentences. In each sentence the relation of the three words to each other is shown by the **order in which they stand**; the word which comes first is the name of the striker, and

the word which follows *struck* is the name of the person who receives the blow.

Let us examine the use of such words as *of, by, to, from,* and the like.

In the following phrase,

The honor of a gentleman,

the relation of *honor* to *gentleman* is shown by the word *of*. The *honor*, we see, **belongs to** the *gentleman*.

The relation in which a word stands to other words in the sentence is called its construction.

Grammar is the science which treats of the forms and the constructions of words.

The study of grammar, then, divides itself into two parts:—

(1) the study of the different **forms** which a word may take (as *John* or *John's; walk* or *walks* or *walked; he* or *him*);

(2) the study of the different **constructions** which a word may have.

The first of these parts is called the study of **inflection,** the second the study of **syntax.**

Inflection is a change of form in a word indicating some change in its meaning.

Syntax is that department of grammar which treats of the constructions of words.

In some languages, the constructions of words are shown to a great extent by means of **inflection.** Thus, in Latin, *lapis* means "a stone"; *lapidis,* "of a stone"; *lapide,* "with a stone"; *lapidum,* "of stones," and so on. The word *lapis,* it will be seen, **changes its form** by inflection as its **construction changes.** English was formerly rich in such inflections, but most of these have been lost, so that in modern English the constructions of many words have to be shown either by their order or by the use of various little words such as *of, with.*

In speech, as in conduct, men are ruled by **habit**, and one's habits may be good or bad. The rules of grammar, like the rules of politeness, are matters of **custom** or **usage.** We obey them because other people obey them, and because, if we do not, we shall be thought careless or uneducated. In other words,

The rules of grammar get their authority from usage.

By **usage** is meant the practice of the best writers or speakers, not merely the habits of the community in which a person happens to live. There are, of course, varieties in usage, so that it is not always possible to pronounce one of two expressions grammatical and the other ungrammatical. In some cases, too, there is room for difference of opinion as to the correctness of a particular form or construction. But in a language like English, which has been written and studied for centuries, all the main facts are well settled. Usage, then, is practically uniform throughout the English-speaking world. Pronunciation differs somewhat in different places, but educated Englishmen, Americans, and Australians all speak and write in accordance with the same grammatical principles.

Since language is the expression of thought, the rules of grammar agree, in the main, with the laws of thought.

In other words, **grammar** accords, in the main, with **logic**, which is the science that deals with the way in which our minds act when we think or reason.

There are, however, some exceptions. Every language has its peculiar phrases or constructions which appear to be irregular, but which, because they have become established by **usage**, are not ungrammatical. These are called **idioms** (from a Greek word meaning "peculiarities").

For example, if we say "When *are you going to* study your lesson?" we use the word *going* in a peculiar way without any reference to actual motion or *going*. We mean simply "When *shall you* study?" This use of "are you going" for "shall you" is, then, an **English idiom.**

One may speak or write **grammatically** and still not speak or write in what is called a **good style.** In other words, language may be grammatical without being clear, forcible, and in good taste.

Thus in the sentence: "Brutus assassinated Cæsar because he wished to become king," no rule of grammar is broken. Yet the style of the sentence is bad because the meaning is not clear; we cannot tell who it was that desired the kingship — Cæsar or Brutus. Again, "He talks as fast as a horse can trot" is perfectly grammatical, but it would not be an elegant expression to use of a great orator.

Good style, then, is impossible without grammatical correctness, but grammatical correctness does not necessarily carry with it good style.

The ability to speak and write correctly does not depend on a knowledge of grammatical rules. It is usually gained by unconscious imitation, as children learn to talk. Yet an acquaintance with grammar is of great help in speaking and writing. In particular, it enables one to criticise one's self and to decide between what is right and what is wrong in many doubtful cases. *Grammar, then, is useful as a tool.*

But the study of grammar is also valuable as training in observation and thought. Language is one of the most delicate and complicated instruments which men use, and a study of its laws and their application is a worthy occupation for the mind.

II

DEVELOPMENT OF LANGUAGE

Language never stands still. Every language, until it *dies* (that is, until it ceases to be spoken at all), is in a state of continual change. The English which we speak and write is not the same English that was spoken and written by our grandfathers, nor was their English precisely like that of

Queen Elizabeth's time. The farther back we go, the less familiar we find ourselves with the speech of our ancestors, until finally we reach a kind of English which is quite as strange to us as if it were a foreign tongue.

Such changes take place gradually, — so slowly, indeed, that we are hardly aware that they are going on at all, — but in the long run they may transform a language so completely that only scholars can recognize the old words. Indeed, the changes may go so far that entirely new languages are formed.

Thus from Latin, the language of the ancient Romans (which is now dead), have come, by these gradual changes, a whole group of modern languages, including French, Italian, and Spanish, differing from each other so much that a Frenchman cannot understand a Spaniard any better than he can an Englishman.

The changes which a language undergoes are of many different kinds. Most of them, however, we can observe in our own experience if we stop to think of what takes place about us. They affect (1) **vocabulary**, that is, the stock of words which a language possesses, (2) the **meanings of words**, (3) their **pronunciation** and **spelling**, (4) their forms of **inflection**, (5) their **construction**, that is, the manner in which they are put together in expressing thought.

I. Many words and phrases which once belonged to the English language have gone out of use entirely. Such words are said to be **obsolete** (that is, "out of use").

Thus *holt* ("wood"), *couth* ("known"), *thilk* ("that same"), *achatour* ("buyer"), *warray* ("to wage war"), are obsolete words.

Many words and phrases, though obsolete in spoken English and in prose writing, are still used in poetry. Such words are called **archaic** (that is, *ancient*).

Examples are *ruth* ("pity"), *sooth* ("truth"), *wot* ("know"), *ween* ("think"), *eke* ("also").

But changes in **vocabulary** are not all in the way of **loss.** New words and phrases are always springing up, whether to name new things and ideas or merely for the sake of variety in expression. Thus within the memory of persons now living the words *telegraph*, *telegram*, *telephone*, *dynamo*, and the like, have come into existence and made good their place in the English language.

Both of these processes — the **rise** and the **disappearance** of words — may be observed by every one in the case of what we call **slang.** Slang words spring up almost daily, are heard for a time from the lips of old and young, and then vanish (become *obsolete*), only to be replaced by newcomers. Now and then, however, a slang word gets a footing in good use and so keeps its place in the language. Thus, *mob*, *snob*, *boss*, *chum*, were originally slang, but are now recognized members of the English vocabulary.

II. **Changes in meaning.** — The words of a living language are constantly **changing in sense.** Old meanings disappear and new meanings arise. Thus, in the following passages from Shakspere, the italicized words all bear meanings which, though common three hundred years ago, are now out of use (*obsolete*): —

She is of so sweet, so gentle, so blessed a *condition*. [*Condition* here means "character" or "nature."]

Advance your standards. [*Advance* means "lift up."]

Make all the money thou canst. [*Make* here means "collect," "get together," not, as in modern English, "earn" or "gain."][1]

III. **Changes in pronunciation and spelling.** — The business of spelling is to indicate pronunciation. In a perfect system, words would be spelled as they are pronounced. Such a

[1] Any large dictionary will afford abundant illustration of obsolete words and senses of words. See, for example, such a dictionary under *bower*, *cheer*, *favor*, *secure*, *convince*, *instance*, *insist*, *condescend*, *wizard*, *comply*, *soon*, *wot*, *mote*, *whilom*, *trow*, *hight*.

system, however, has never been in use in any language, and, indeed, is impracticable, for no two persons pronounce exactly alike. Even if a perfect system could be invented, it would not remain perfect forever, since the pronunciation of every language is constantly changing so long as the language is alive at all. In the last five hundred years the pronunciation of English has undergone a complete transformation. Our spelling, also, has been much altered, but, as everybody knows, it is far from doing its duty as an indicator of the sounds of words.

IV. **Inflection,** as we have learned, is a change of form in a word indicating some change in its meaning. Thus, *walk, walks, walking, walked,* are all inflectional forms of the same verb.

In the time of Alfred the Great, in the ninth century, our language had many **inflectional forms** which it has since lost. Its history, indeed, is in great part the history of these losses in inflection. English of the present day has very few inflectional forms, replacing them by the use of various phrases (see page xv). The study of such changes does not come within the scope of this book; but a few of them will be mentioned, from time to time, to illustrate modern forms and constructions.

V. The changes which our language has undergone in the matter of grammatical **construction** are numerous and complicated. The general tendency, however, especially for the past two hundred years, has been in the direction of law and order. Hence very many constructions which are now regarded as errors were in former times perfectly acceptable. In reading Shakspere, for instance, we are continually meeting with forms and expressions which would be ungrammatical in a modern English writer. Two practical cautions are necessary:—

(1) A construction which is ungrammatical in modern English cannot be defended by quoting Shakspere.

(2) Shakspere must not be accused of "bad grammar" because he does not observe all the rules of modern English syntax.

The language which one uses should always fit the occasion.

Colloquial English (that is, the language of ordinary conversation) admits many words, phrases, forms, and constructions which would be out of place in a dignified oration or a serious poem. On the other hand, it is absurd always to "talk like a book," that is, to maintain, in ordinary conversation, the language appropriate to a speech or an elaborate essay. We should not "make little fishes talk like whales."

In general, written language is expected to be more careful and exact than spoken language. A familiar letter, however, may properly be written as one would talk.

The **poetical style** admits many **archaic** (that is, *old*) words, forms, and constructions that would be out of place in prose. It is also freer than prose with respect to the order or arrangement of words.

The **solemn style** resembles in many ways the style of poetry. In particular it preserves such words as *thou* and *ye*, and such forms as *hath, doth, saith, findest, findeth*, and the like, which have long been obsolete in everyday language.

SUMMARY OF GENERAL PRINCIPLES

1. Language is the expression of thought by means of spoken or written words.

2. Some words express **definite ideas**: as *horse, sunset, run, headlong.*

Other words (like *to, from, at, is, was, though*) express thought vaguely or in a very general way. Their use in

language is to **connect** the more definite words, and to show their **relations** to each other.

3. **The relation in which a word stands to other words in the sentence is called its construction.**

The **construction** of English words is shown in three ways: (1) by their form; (2) by their order; (3) by the use of little words like *to, from, is,* etc.

4. **Inflection is a change of form in a word indicating some change in its meaning:** as *George, George's; man, men; kills, killed.*

5. **Grammar is the science which treats of the forms and the constructions of words.**

Syntax is that department of grammar which treats of the constructions of words.

6. The **rules of grammar** get their authority from **usage.**

ENGLISH GRAMMAR

Part One

CHAPTER I

THE SENTENCE

1. Language is thought expressed in words.

In speaking or writing, however, we do not utter our thoughts in single words, but in **groups of words** which are so put together as to express **connected ideas.** Thus, —

Birds fly.	Iron sinks.
Wood floats.	Lions roar.

These are very simple groups, but each of them **expresses a thought** and is **complete in itself.**

2. If we study a longer passage, we see at once that it may be broken up into a number of such groups, some larger and some smaller. Thus, —

The soldier awoke at break of day. | He sprang up from his hard couch on the ground. | The drums were beating. | It was time to fall in for the day's march.

This passage falls into four of these groups, each standing by itself and expressing a single thought.

Such groups of words are **sentences** of a very simple kind.[1]

3. A sentence is a group of words which expresses a complete thought.

[1] The simple declarative (or assertive) sentence is taken as the type.

EXERCISE

Make a short statement about each of the persons and things mentioned in the list below. Thus, —

Lions. Lions are found in Africa.

Tree. A large tree grew in the square.

Each of your statements will be a **sentence.**

Ball, kite, top, doll, carriage, dogs, cats, schoolhouse, John, Mary, tigers, fisherman, carpenters, book, history, sugar, leather, vinegar, apples, plums, melon, salt, hay, catamount, newspaper.

CHAPTER II

SUBJECT AND PREDICATE

4. Every sentence, however short, consists of two parts.

Fire | burns.	Snow | is falling.
Water | freezes.	John | is captain.
The king | reigns.	Philip | was king.

In each of these sentences we find —

(1) a word or words designating the person or thing that is **spoken of** (*fire, water, the king, snow, John, Philip*);

(2) a word or words **telling something** about the person or thing (*burns, freezes, reigns, is falling, is captain, was king*).

The first of these parts is called the **subject** of the sentence, and the second is called the **predicate.**

Accordingly, we have the following rules: —

5. Every sentence consists of a subject and a predicate.

The subject of a sentence designates the person, place, or thing that is spoken of; the predicate is that which is said of the subject.

6. The subject usually precedes the predicate; but not always. Thus, —

Down came the rain. Away went the balloon.

EXERCISE

In each of the following sentences, the **subject** and the **predicate** are separated by a vertical line.

1. The fire | blazed.
2. The fire | blazed vigorously.
3. The great fire | burned furiously.
4. The dog | is very fierce.
5. The peacock | strutted over the lawn.
6. Pure water | is necessary to health.
7. Robert Fulton | invented the steamboat.
8. The book on the table | belongs to me.
9. We | rode ten miles before breakfast.

Divide each of the following sentences into subject and predicate by means of a vertical line. Mention the subject by itself, then the predicate.

1. The old clock ticked soberly.
2. The bird was hawking briskly after flies.
3. Rip now resumed his old walks and habits.
4. They silently slunk in.
5. The self-important man in the cocked hat restored order.
6. We had plenty of exercise and recreation after school hours.
7. Children love to listen to stories about their elders.
8. He thought of her often that morning.
9. The little carriage is creeping on at a mile an hour.
10. Countless mosquitoes droned overhead.
11. The steep slope was strewn with lopped branches.
12. Yells of rage and horror rose from the crowd.
13. The canoes of the islanders gradually approached our vessel.
14. My uncle Philip had always been a wanderer.

7. The exercise above is an exercise in **analysis.**

Analysis is a Greek word which means "the act of breaking up." In grammar the term is applied to the "breaking up" or separation of a sentence into its parts. To dissect a sentence in this way is to **analyze** it.

CHAPTER III

SUBSTANTIVES (NOUNS AND PRONOUNS)

8. In order to express our thoughts in sentences, we must, as the saying is, "call things by their right names." One of the first duties of language, therefore, is that of **naming** persons and things.

In the following passage the italicized words are the names of various objects. Such words are called **nouns**.

A little *cottage* stood in the *valley*, close to the *bank* of the *river*. *Smoke* rose lazily from the *chimney*. A young *girl* sat on the *doorstep*. A big *dog* lay at her *feet*, dozing. *Bees* were humming in the *garden*.

The word *noun* is derived from the French word for "name."

9. A noun is the name of a person, place, or thing.

EXAMPLES: Charles, Mary, man, woman, boy, girl, horse, cow, cat, camel, city, town, village, kitchen, shop, Chicago, Texas, California, house, box, stable, car, boat, curtain, hatchet.

Use each of the nouns in the list above in a sentence. Thus, —

Charles | skates uncommonly well.
The frightened cow | jumped over the stone wall.

In each of your sentences separate the subject from the predicate by a vertical line.

10. The English word "thing" is not used only of objects that we can see, hear, taste, or touch. We may say, for example: —

Patriotism is a good thing.
Cowardice is a contemptible thing.
I wish there were no such thing as *sorrow*.

Such words as *patriotism*, *cowardice*, and *sorrow*, then, come under the general heading of names of things, and are therefore nouns.

11. When a name consists of a number of words, the whole group may be regarded as a single noun. Thus, —

Charles Allen is my brother.

William Shakspere is the author of "Hamlet."

"*The Rime of the Ancient Mariner*" was written by *Samuel Taylor Coleridge.*

North America is connected with *South America* by the *Isthmus of Panama.*

12. In expressing our thoughts in sentences we often need to **mention** a person, place, or thing without **naming** it. Thus, —

John found a ball on the ground. *He* picked *it* up and put *it* in *his* pocket.

Here John and the ball are mentioned at the outset, but we do not wish to keep repeating the nouns *John* and *ball.* Hence we use *he* and *his* to designate John, and *it* to designate the ball. These words are not nouns, for they do not name anything. They are called **pronouns,** because they stand **in the place of nouns** (*pro* being a Latin word for "instead of").

13. A pronoun is a word used instead of a noun.
It designates a person, place, or thing without naming it.

14. In the first of the two sentences in the example in § 12, the subject is the **noun** *John.* In the second, the subject is the **pronoun** *he.* So in each of the following sentences, the subject is a pronoun: —

I | left home last Friday.
You | asked me to lend you a book.
We | never worked so hard before.
They | fell out of the boat.

Some of the most important pronouns are *I, my, me, we, our, us, you, he, his, him, she, her, it, its, they, their, them.*

15. Nouns and pronouns are called substantives.

EXERCISES

I

In the following sentences pick out what nouns and pronouns you can find.

When you can, tell what noun is replaced by each pronoun.

1. Bassanio took the ring and vowed never to part with it.

2. The floor of their cave was dry and level, and had a sort of small loose gravel upon it.

3. Goneril, the elder, declared that she loved her father more than words could express, and that he was dearer to her than the light of her own eyes.

4. Having now brought all my things on shore, and secured them, I went back to my boat, and rowed or paddled her along the shore to her old harbor, where I laid her up.

5. Tom declared it was of no use to work on his farm; it was the most pestilent little piece of ground in the whole country; everything about it went wrong, and would go wrong, in spite of him.

6. When Portia parted with her husband, she spoke cheeringly to him, and bade him bring his dear friend along with him when he returned.

7. Drake with his one ship and eighty men held boldly on; and, passing the Straits of Magellan, untraversed as yet by any Englishman, swept the unguarded coast of Chile and Peru, and loaded his bark with gold-dust and silver-ingots of Potosi, and with the pearls, emeralds, and diamonds which formed the cargo of the great galleon that sailed once a year from Lima to Cadiz.

8. In that same village, and in one of these very houses (which, to tell the precise truth, was sadly time-worn and weather-beaten), there lived many years since, while the country was yet a province of Great Britain, a simple, good-natured fellow, of the name of Rip Van Winkle. He was a descendant of the Van Winkles who figured so gallantly in the chivalrous days of Peter Stuyvesant and accompanied him to the siege of Fort Christina.

9. An inhabitant of Truro told me that about a fortnight after the St. John was wrecked at Cohasset, he found two bodies on the shore at the Clay Pounds.

II

Fill the blanks with pronouns.

1. —— approached the house in silence.
2. Surely —— have waited long enough.
3. —— heard the owl scream and the crickets cry.
4. At last men came and set —— free.
5. Spring came upon —— suddenly.
6. The physician has little hope of —— recovery.
7. If —— would be wealthy, think of saving as well as getting.
8. We make way for the man who boldly pushes past ——.
9. A thought struck ——, and —— wrote a letter to one of —— friends.
10. The flowers were bending —— heads, as if —— were dreaming of the rainbow and dew.
11. "That's a brave man," said Wellington, when —— saw a soldier turn pale as —— marched against a battery. "—— knows —— danger, and faces ——."
12. I know not what course others may take; but, as for ——, give —— liberty, or give —— death.
13. There, in —— noisy mansion, skilled to rule,
    The village master taught —— little school.
14. As the queen hesitated to pass on, young Raleigh, throwing —— cloak from his shoulder, laid —— on the miry spot, so as to ensure —— stepping over —— dryshod.
15. Tender-handed stroke a nettle,
    And —— stings you for —— pains;
    Grasp —— like a man of mettle,
    And —— soft as silk remains.
16. Whatever people may think of ——, do that which —— believe to be right.
17. The major's voice quavered, —— eyes were dim, and the lines on —— face were deep.
18. John and —— companions made —— way with difficulty through the underbrush.
19. The American soldiers suffered much at Valley Forge, but —— courage did not fail.

CHAPTER IV

VERBS AND VERB-PHRASES

16. In order to express our thoughts, we must be able not only to name objects but also to **make statements,** — that is, to **assert.**

17. Examine the following sentences: —

Birds fly. **Fishes swim.**
The boy played ball well.

The **predicate** of each of these sentences contains a word (*fly, swim, played*) which expresses **action.** Thus, *fly* expresses the action of the birds; *swim,* that of the fishes; *played,* that of the boy.

But these three words (*fly, swim,* and *played*) not only **express** action, they also **state** or **assert** the action. Thus, in the sentence "Birds fly," it is the word *fly* which makes the assertion that the birds act in a certain way.

Such words are called **verbs.**

18. A verb is a word which asserts.[1]

No sentence can be made without a verb.

In each of the following sentences pick out the word which states or asserts some act: —

The travellers climb the mountain.
Wellington defeated Napoleon at Waterloo.
The snow fell in great flakes all day long
The tiger sprang out of the jungle.
The whale seized the boat in his jaws.

[1] This is the usual brief definition of the verb. It is not strictly accurate, however, for it applies only to verbs in declarative sentences and does not cover the participle and the infinitive. A more accurate definition is: — **A verb is a word which can assert something (usually an action) concerning a person, place, or thing.**

19. Most verbs express action. Some, however, merely express state or condition. Thus, —

I *feel* sorry.
You *lack* energy.
This lake *abounds* in fish.
The soldier *lay* dead on the battlefield.

20. More than a single word may be needed to make an assertion. Thus, —

The child *is crying.*
I *shall fall.*
Our friends *will wait.*
Thomas *can swim.*
The work *must be finished.*
Ten men *have been killed.*
The train *must have been delayed.*

In the first of these sentences the assertion is made by means of the **verb-phrase** *is crying;* in the second it is the **verb-phrase** *shall fall* that asserts, and so on.

Each of these **verb-phrases** is formed by combining *is, shall, will, can,* etc., with some word that expresses action, — *crying, fall, wait, swim,* etc.

21. A verb-phrase is a group of words that is used as a verb.

22. *Is* (*are, was, were,* etc.), *shall, will, may, can, must, might, could, would, should, have, had, do, did,* are often used in verb-phrases.

EXERCISES

I

In each of the following sentences pick out all the verbs and verb-phrases that you can find.

Divide each sentence into subject and predicate by means of a vertical line.

1. The wind is blowing.
2. A brook runs across the road.
3. My barn was struck by lightning.
4. The dogs do bark.
5. Patience will work wonders.
6. That rock weighs a ton.
7. That lesson must be learned.
8. You might give me your help.
9. Cheerfulness throws sunlight on all the paths of life.
10. The canoe was drifting down the river.
11. A new hope filled men's minds.
12. John can speak French.
13. A bear had been caught in the trap.
14. I may have made a mistake.
15. Major André was sentenced to death.
16. We should have been delighted at the news.
17. Iron will float in mercury.
18. A storm had risen on the lake.
19. Perseverance will overcome all difficulties.
20. The sledge was drawn by dogs.
21. The gas exploded in the cellar.
22. The girl's eyes sparkled with delight.
23. A sleeping fox catches no poultry.

II

Pick out all the verbs and verb-phrases that you can find in the Exercise on page 3.

III

Fill each blank with a verb or verb-phrase.

A young friend of mine —— a clever little dog, whose name —— Jack. He —— his master whenever he —— to school, and always —— for him until the children ——. Then the dog —— along at the boy's heels until home —— in sight. Once some rascal —— Jack and —— him up in a cellar a long way from home. But Jack —— and —— his master again. I never —— a dog that —— on his hind legs so gracefully as my friend's Jack.

CHAPTER V

COMPLETE AND SIMPLE SUBJECT AND PREDICATE

23. Divide the following sentence into **subject** and **predicate** by means of a vertical line: —

The old chief of the Mohawks | fought desperately.

The **complete subject** is *the old chief of the Mohawks,* and the **complete predicate** is *fought desperately.*

The most important word in the subject is the **noun** *chief;* the most important word in the predicate is the **verb** *fought.* If we omit *old,* the sentence still makes sense. So we may omit *of the Mohawks,* or *desperately,* without destroying the sentence. But if we omit either *chief* or *fought,* the remaining words no longer make any statement.

The old ^ of the Mohawks | fought desperately; — or
The old chief of the Mohawks | ^ desperately,

would be nonsense, for it would not express a thought.

In this sentence, then, a single **noun,** *chief,* names the person concerning whom the assertion is made, and a single **verb,** *fought,* declares or asserts the action.

The noun *chief* is therefore called the **simple subject,** and the verb *fought* is called the **simple predicate.**

The other words which go to make up the complete subject — *the, old,* and *of the Mohawks* — define more exactly the meaning of the simple subject *chief.* The noun *chief* by itself may refer to any chief; but *the old chief* is more definite, and *the old chief of the Mohawks* is a very definite person indeed.

Similarly the meaning of the simple predicate, the verb *fought,* is further explained by the word *desperately* (telling *how* he fought).

24. The simple subject may be a **pronoun**: as, —

I | fell into the river.
We | walked ten miles yesterday.
He | lives in San Francisco.
It | lay upon the table.
They | escaped from the burning house.

25. The simple predicate may be a **verb-phrase.** Thus, —

Fire | *will burn.* John | *is running.*
You | *may go.* Thomas | *has found* your hat.
The horseman | *was riding* through the woods.
The burglar | *might have been caught* without difficulty.

26. The simple subject of a sentence is a noun or pronoun.

The simple predicate of a sentence is a verb or verb-phrase.

The simple subject, with such words as explain or complete its meaning, forms the complete subject.

The simple predicate, with such words as explain or complete its meaning, forms the complete predicate.

27. In this book the simple subject and the simple predicate will generally be called the **subject** and the **predicate.** When the whole or complete subject or predicate is referred to, the terms **complete subject** and **complete predicate** will be used.

28. In each of the following sentences the **complete subject** and the **complete predicate** are separated by a vertical line, and the **simple subject** and the **simple predicate** are printed in small capitals: —

Vast MEADOWS | STRETCHED to the eastward.
The FARMER of Grand Pré | LIVED on his sunny farm.
The rude FOREFATHERS of the hamlet | SLEEP.
Each HORSEMAN | DREW his battle-blade.
A large CROP of weeds | GREW in the neglected garden.
The old DOCTOR | WAS SITTING in his arm-chair.
The CLOCK | HAS STRUCK the hour of midnight.
The BANKS of the river | WERE MARKED with the tracks of deer.
The angry KING | HAD THREATENED the general with death.

EXERCISES

I

By means of a vertical line divide each sentence into its complete subject and complete predicate.

Analyze each sentence by mentioning (1) the complete subject and the complete predicate, (2) the simple subject (noun or pronoun) and the simple predicate (verb or verb-phrase).

1. The clock in the belfry struck.
2. Ten thousand warblers cheer the day.
3. Thou climbest the mountain-top.
4. The river glideth at his own sweet will.
5. The rings of iron sent out a jarring sound.
6. The bolted gates flew open at the blast.
7. The streets ring with shouts.
8. The courser pawed the ground with restless feet.
9. Envy never dwells in noble hearts.
10. His whole frame was trembling.
11. Solitude has many a dreary hour.

II

Fill the blanks with verbs, verb-phrases, nouns, or pronouns, so as to make each example a complete sentence.

Analyze each sentence when you have completed it.

1. The teacher —— at her desk writing.
2. The captain —— his company up the hill.
3. —— met an aged beggar in my walk.
4. The owls —— all night long.
5. Robin Hood —— a famous archer.
6. The eyes of the savage —— with fury.
7. A little leak —— a great ship.
8. A sudden —— clouded the sky.
9. The wild —— followed us over the moor.
10. The poor —— have wandered about nearly all day.
11. A high —— blew hats and bonnets about.
12. Many —— were swimming in the pool.

CHAPTER VI

THE COPULA "IS"

29. One peculiar verb which we often use in making sentences has so little meaning in itself that we might easily fail to recognize it as a verb at all.

This is the verb *is* (in its different forms), as seen in the following sentences: —

I *am* your friend.	Tom *was* tired.
The road *is* rough.	You *were* merry.
These apples *are* mellow.	The soldiers *were* brave.

In all these examples the verb-forms *am, is, are, was, were,* do not in themselves tell us anything about the subject. The meaning of the predicate is really contained in the words that follow the verb (*your friend, rough, mellow,* etc.).

Yet if we omit the verb, we no longer have sentences: —

I ∧ your friend.	Tom ∧ tired.
The road ∧ rough.	You ∧ merry.
These apples ∧ mellow.	The soldiers ∧ brave.

30. The verb *is*, then, does two things: —

(1) It **asserts,** or **makes the statement** (for, omitting it, we have no statement);

(2) It **connects** the **subject** with the word or words in the complete **predicate** that have a distinct meaning.

Hence the verb *is* (in its various forms) is called the **copula**, that is, the "joiner" or "link."

31. The forms of the verb *is* are very irregular. They will be more fully studied in later chapters.

Meantime we should recognize *am, is, are, was, were,* as forms of this verb, and *has been, have been, had been, shall be,* and *will be,* as **verb-phrases** belonging to it.

32. In sentences like those in § 29, the simple predicates are the verbs *am, is, are,* etc.[1]

33. The verb *is* (in its various forms) is not always a mere copula. It is sometimes emphatic and has the sense of *exist.* Thus, —

I think. Therefore I *am.* [That is, I *exist.*]
Whatever *is,* is right. [That is, Whatever *exists.*]

EXERCISES

I

Make the following groups of words into sentences by inserting some form of the copula (*is, are,* etc.).

1. Fishes cold-blooded animals.
2. Milton a great poet.
3. Washington the Father of his Country.
4. You studious children.
5. Thou the man.
6. You a studious child.
7. He a colonel.

II

Find the copula. Tell what it connects.

1. The stranger is an Austrian.
2. Your friends will be glad to see you.
3. We shall be too tired to walk home.
4. Seals are amphibious animals.
5. I am an American citizen.
6. The streets were wet and muddy.
7. Platinum is a very heavy metal.
8. Washington had been an officer under Braddock.
9. The Indians on Cape Cod were friendly.
10. We have been careless.
11. Sidney Lanier was a native of Georgia.

[1] Many grammarians regard *is* and the noun or adjective that follows it (*is rough, are mellow,* etc.) as the simple predicate; but the nomenclature here adopted is equally scientific and more convenient.

CHAPTER VII

KINDS OF SENTENCES

34. All the sentences that we have so far studied are **declarative sentences**; that is, they **declare** or **assert** something.

35. A declarative sentence declares or asserts something as a fact.

John is at home.
My boat won the race.
The President lives in the White House.

36. But we do not use language merely to **make statements.** We often ask **questions,** give **orders** or make **requests,** and express our feelings in **exclamations.**

37. An interrogative sentence asks a question.

Is John at home?
Who was the winner?
Where is my football?
Did the boy break the window?

38. An imperative sentence expresses a command or a request.

Come with me.
March forward.
Drive the dog out.
Sharpen my pencil for me.
Fill your mind with good thoughts.

The only difference between a command and a request consists in the tone of voice in which the sentence is spoken.

39. An exclamatory sentence expresses surprise, grief, or some other emotion in the form of an exclamation or cry.

What beautiful flowers these are!
What a noise the boy makes!
How fast the horse runs!

CHAPTER VIII

INTERROGATIVE SENTENCES

40. An interrogative sentence asks a question.

41. Questions are indicated in speaking by a rising inflection of the voice. In writing, they are followed by the **interrogation point** (?).

42. The simple subject of an interrogative sentence often follows the simple predicate. Thus, —

Have you any money in your pocket?
Is Thomas your brother?
Know you this man?
Goes Cæsar to the Capitol to-morrow?

Change each of these sentences to the declarative form, and the difference is plain.

43. The simple predicate of an interrogative sentence is often a verb-phrase with *do, does,* or *did.* Thus, —

Do I *blame* the man?
Do you *feel* better?
Does Charles *go* to school?
Did they *find* your knife?

Here the simple predicates are the verb-phrases *do blame, do feel, does go, did find.* The subjects (*I, you, Charles, they*) come between the two parts of the verb-phrases.

44. Interrogative sentences often begin with *who, whose, whom, which, what.* Thus, —

Who is on guard?
Whom did you see?
Which of you is ready?
What troubles you?

These words are pronouns, for they point out or designate a person or thing without naming it.

EXERCISES

I

Ask ten questions about objects in the schoolroom; ten about persons or events famous in American history.

You have made twenty **interrogative sentences.** Write an answer to each. These answers will be **declarative sentences.**

II

Turn the following declarative sentences into interrogative sentences.

1. Our society meets once a fortnight.
2. Wellington defeated Napoleon at Waterloo.
3. They heard the din of the battle.
4. Swift wrote "Gulliver's Travels."
5. Shakspere lived in the sixteenth and seventeenth centuries.
6. Our voyage was very prosperous.
7. Nothing dries more quickly than a tear.
8. Sir John Franklin perished in the Arctic regions.
9. The Hudson's Bay Company deals in furs.
10. John Adams was the second President of the United States.
11. Victoria was Empress of India.
12. William II. is the German Emperor.

How do the declarative and the interrogative sentences that you have made in Exercises I and II differ in order of words? With what words do many questions begin?

III

Write ten interrogative sentences beginning with *do, does,* or *did.* Use as subjects some of the nouns in the list below.

Henry, Washington, Julia, river, lake, mountain, ship, England, Kansas, Henry Clay, bananas, cocoanuts, whales, lion, cotton.

Write ten interrogative sentences beginning with *who, whose, whom, which,* or *what;* ten beginning with *how, when,* or *where.*

Write answers to your questions.

CHAPTER IX

IMPERATIVE SENTENCES

45. An imperative sentence expresses a command or a request.

March forward. Drive the dog out.
Be a man. Sharpen my pencil for me.

Note that in these sentences no subject is expressed. A subject, however, is certainly in the speaker's mind,—namely, the person to whom he is speaking; and this subject may be expressed at will by prefixing to the verb the pronoun *you*. Thus,—

[You] march forward. [You] drive the dog out.
[You] be a man. [You] sharpen my pencil for me.

46. The subject of an imperative sentence is usually omitted; when expressed, it is either *thou* or *you* (*ye*).

47. Prohibition, or **negative command,** is usually expressed by means of *do not*. Thus,—

Do not ask me for help.
Do not fear to tell the truth.

48. Other forms of negative command are seen in the following imperative sentences:—

Fear not. [= Do not fear.]
Be not afraid. [= Do not be afraid.]
Ask no favors of an enemy. [= Do not ask favors of an enemy.]
Feel no hesitation about asking questions. [= Do not feel any hesitation, etc.]

EXERCISES

I

Make ten sentences expressing a command or a request.

How do the imperative sentences which you have made differ in form from declarative sentences?

II

Make ten imperative sentences beginning with *do not.*

Observe that this is the common form of a prohibition (or negative command).

III

Analyze the following imperative sentences.

EXAMPLE 1. — Lend me your knife.

MODEL. — This is an imperative sentence. The subject is *you*, understood. The complete predicate is *lend me your knife.* The simple predicate is *lend.*

EXAMPLE 2. — Do not lay your hand on your sword.

MODEL. — This is an imperative sentence. The subject is *you*, understood. The complete predicate is *do not lay your hand on your sword.* The simple predicate is ***do lay.***

1. Bring forth the prisoner.
2. Lend favorable ears to our request.
3. Call thou my brother hither.
4. Do not seek for trouble.
5. Spare my guiltless wife and my poor children.
6. Do not measure other people's corn by your own bushel.
7. Teach not thy lips such scorn.
8. Give my regards to your brother.
9. Do not forget my message.
10. Do not saw the air too much with your hand.
11. Keep a firm rein upon these bursts of passion.
12. Do not spur a free horse.
13. Do not stand in your own light.
14. Go you before to Gloucester with these letters.
15. Follow thou the flowing river.
16. Go you into the other street.
17. To-morrow in the battle think on me.
18. Waste no time in idle sorrow.
19. Do not spend your whole income.
20. Do not listen to ill-natured gossip.
21. Write your name legibly.

CHAPTER X

EXCLAMATORY SENTENCES

49. An exclamatory sentence expresses surprise, grief, or some other emotion in the form of an exclamation or cry.

50. Any sentence, whatever its form, may be spoken as an **exclamation.** Thus, the sentences

He comes!
What do you mean?
Go home!

are all exclamatory if they are spoken as exclamations.

Yet these three examples are sentences of different kinds: the first is declarative; the second, interrogative; the third, imperative.

In the following sentences, however, we have exclamations expressed in a peculiar form: —

What a noise the boy makes!
What beautiful flowers these are!
How fast the horse runs!

These sentences are really declarative, but they do not merely state a fact; they call attention to the fact stated by putting it in the form of an exclamation.[1]

51. An exclamatory sentence is followed by an **exclamation point** (!) if it is declarative or imperative.

EXERCISES

I

Tell whether each of the following sentences is declarative, interrogative, or imperative, and give your reasons.

If any sentence is also exclamatory, mention that fact.

[1] The term **exclamatory sentence** is sometimes confined to sentences in this form, excluding ordinary declarative sentences, as well as questions and commands.

1. Did you ever hear the streams talk to you in May?
2. What means yon faint halloo?
3. What 's the use of delaying?
4. I was planning a whole week's adventure for you.
5. What a piece of work is a man!
6. How easily you break your good resolutions!
7. How have you been employing your time?
8. "O, cease your sports," Earl Percy said,
   "And take your bows with speed."
9. He had been in business in the West End.
10. Abandon this mad enterprise!
11. Forgive my hasty words.
12. What black despair fills his heart!
13. Why did Rip Van Winkle go into the mountains?
14. What a strange man you are!
15. What a beautiful landscape lay before me!
16. To what country do the Bahamas belong?
17. Have you visited the Zoölogical Garden?
18. Who discovered Florida?
19. How lovely a day in June is!
20. How far that kangaroo can jump!
21. Did Jack miss the train?
22. Who is Queen of Holland?

II

Analyze the sentences in Exercise I.[1]

EXAMPLE 1. — What black despair fills his heart!

MODEL. — This is an exclamatory sentence. The complete subject is *what black despair;* the complete predicate is *fills his heart.* The simple subject is the noun *despair;* the simple predicate is the verb *fills.*

EXAMPLE 2. — What a strange man you are!

MODEL. — This is an exclamatory sentence. The subject is the pronoun *you.* The complete predicate is *are what a strange man;* the simple predicate is the verb *are.*

[1] This exercise may be postponed until review.

SUMMARY

The Sentence

I

Language is thought expressed in words.

To express thought words are combined into sentences.

A sentence is a group of words which expresses a complete thought.

Every sentence consists of a subject and a predicate.

The subject of a sentence designates the person, place, or thing that is spoken of; the predicate is that which is said of the subject.

The simple subject of a sentence is a noun or pronoun.

The simple predicate of a sentence is a verb or verb-phrase.

The simple subject, with such words as explain or complete its meaning, forms the complete subject.

The simple predicate, with such words as explain or complete its meaning, forms the complete predicate.

II

Sentences are classed as declarative, interrogative, imperative, and exclamatory.

1. A declarative sentence declares or asserts something as a fact (as, — "John is at home").

2. An interrogative sentence asks a question (as, — "Is John at home?").

3. An imperative sentence expresses a command or a request (as, — "Come here").

4. An exclamatory sentence expresses surprise, grief, or some other emotion in the form of an exclamation or cry (as, — "What a noise the boy makes!").

A declarative, interrogative, or imperative sentence may also be exclamatory.

CHAPTER XI

THE PARTS OF SPEECH

52. We have studied the **structure** or make-up of the sentence, and have found that every sentence consists of a **complete subject** and a **complete predicate.** We have also learned that the complete subject always contains a **substantive** (a noun or pronoun), which is called the **simple subject**, and that the complete predicate always contains a **verb** or **verb-phrase,** which is called the **simple predicate.**

53. If we examine a sentence of any length, we find that it contains not only nouns, pronouns, and verbs, but other words as well, which do not belong to these classes. Take, for example, the following stanza: —

> **Here is the place. Right over the hill**
> **Runs the path I took;**
> **You can see the gap in the old wall still,**
> **And the stepping-stones in the shallow brook.**

In this stanza, *is*, *runs*, and *can see* assert something; they are therefore **verbs.** *Hill*, *path*, *wall*, *brook*, are the names of objects; they are therefore **nouns.** *I* and *you* designate persons (the speaker and the person spoken to) without naming them, and are used instead of nouns; they are therefore **pronouns.** *Old* is not the name of anything, but it describes the *wall*; *shallow* describes the *brook*. *And* connects *the gap* and *the stepping-stones*. *In* (in the third line) shows the relation between *gap* and *wall*.

Thus **every word has its own work to do in the expression of thought.** To understand the structure of a sentence fully, we must learn the uses of the different kinds of words which it contains.

54. In accordance with their use in the sentence, words are divided into classes called parts of speech.

There are eight parts of speech, — nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, and interjections.

55. We have already learned to recognize three parts of speech which are necessary in the very simplest sentences, — **nouns, pronouns,** and **verbs.** We must go on to study the other five, for they are needed as soon as we try to express our thoughts fully and freely.

CHAPTER XII

ADJECTIVES

56. Examine the sentence that follows: —

The *red* apple lay on the table.

Here the noun *apple* does not stand by itself. Attached to it is the word *red,* describing the apple.

Red is not a noun, for it does not name anything. Its task in the sentence is to **describe** or **define** the kind of apple. Such words are called **adjectives.**

57. An adjective is a word which describes or limits a substantive.

This it usually does by indicating some quality.

An adjective is said to belong to the substantive which it describes or limits.

Thus in § 56 the adjective *red* belongs to the noun *apple.*

The *sturdy* ploughman stalked afield.

Heavy masses of clouds rolled along the mountains.

The *blue* sea sparkled in the sunlight.

A river, *broad, muddy,* and *shallow,* crossed our path.

The *nervous* gentleman looked behind him every moment.

The *dusty old* garret was full of treasures.

A *solemn* bell was tolling the hour of midnight.

58. How adjectives **limit nouns** may be seen by writing down (1) a noun by itself, (2) a noun with one adjective, (3) a noun with two adjectives, (4) a noun with three adjectives. Thus,—

(1) apple;
(2) red apple;
(3) large, red apple;
(4) large, red, mellow apple.

The noun *apple* in (1) may refer to any apple in the world, red or green or yellow, large or small, mellow or hard.

In (2) the adjective *red* limits the noun to apples of that particular color.

In (3) small apples are ruled out by the adjective *large*.

In (4) the adjective *mellow* makes still more limited the kind of apples to which the noun can apply. Every additional adjective, then, narrows or limits the meaning of the noun.

59. Most adjectives are **descriptive** words, like *red*, *large*, *mellow*.

Others, however, merely **point out** or **designate** objects in some way, without describing them. Thus,—

Yonder rock rises above the water.
The next house belongs to Mr. Ashe.
That ice is dangerous.
These grapes are very sour.
The boat sank in a moment.
A crowd gathered almost immediately.
Some animals are very intelligent.
Every rat abandoned the sinking ship.
Many hands make light work.
Few wars are really unavoidable.
All men shrink from suffering.
No camels were visible.
Innumerable mosquitoes buzzed about us.

In each of these sentences the complete subject contains one or more **adjectives** which limit the simple subject.

EXERCISES

I

Fill each blank with an adjective limiting the simple subject of the sentence.

1. A —— palace rose before us.
2. A —— path led down to the brook.
3. —— Indians attacked the village.
4. The —— soldier was severely wounded.
5. —— boys threw stones at the train.
6. A —— lamp was burning in the room.
7. A —— tower stood on the cliff.
8. Two —— dogs guarded the house.
9. The —— pupil has forgotten his book.
10. —— walls surrounded the garden.
11. The —— elephant seized his tormentor.
12. This —— merchant lived in Chicago.

II

Complete each sentence by filling the blank with a noun as simple subject. Note that the noun must be such as the adjective preceding the blank may properly limit.

1. A fierce —— sprang at the beggar.
2. Envious —— are never happy.
3. The cowardly —— deserted his companion.
4. A heavy —— fell from the staging.
5. A bright —— blazed on the hearth.
6. Smooth —— covered the sidewalk.
7. A golden —— was on his head.
8. Many —— make light work.
9. My faithful —— never left me.
10. Dark —— shut out the sun.
11. A cold —— is blowing.
12. The tall —— was covered with snow.
13. A soft —— turneth away wrath.
14. Angry —— seldom give good advice.
15. Four black —— drew the coach.

III

Make twenty sentences, each containing one of these adjectives followed by a noun: —

Proud, tall, rusty, ruinous, anxious, careless, faithful, angry, blue-eyed, plentiful, purple, flowery, outrageous, accurate, fault-finding, swift, patriotic, athletic, torrid, American.

Mention a number of adjectives that might be used in describing each of the following objects: —

Iron, lead, robin, parrot, eagle, sparrow, bicycle, horse, oxen, cornfield, spring, summer, autumn, winter, butterfly, spider, carpenter, physician, sugar, marble.

CHAPTER XIII

ADVERBS

60. Examine the following sentences: —

The swallow | flies *swiftly.*
The old bear | fought *fiercely.*

Here the verb *flies* does not stand alone. Attached to it is the word *swiftly*, which tells **how**, or **in what manner**, the swallow flies. Thus it changes or **modifies** the meaning of the verb *flies.* So, in the second sentence, the word *fiercely* modifies *fought.*

For *fiercely* we may substitute *feebly*, *stubbornly*, or *blindly*, and each of these words will modify *fought.*

The old bear fought { *fiercely.* / *feebly.* / *stubbornly.* / *blindly.*

Such words are called **adverbs**, because they are so commonly used with verbs.

61. Adverbs are used not only with verbs but with **adjectives** and other **adverbs.** Thus, —

The path by the river is *uncommonly* pretty.

Here the adverb *uncommonly* **changes** or **modifies** the meaning of the **adjective** *pretty* by telling *how* pretty the walk is.

So in the following examples: —

Mr. Smith was *extremely* uneasy.
The meeting was *very* painful to them both.
You have been *unreasonably* angry with your brother.
The poor fellow was *pitifully* weak.

In the following sentences pick out the adverbs that modify adjectives: —

1. Her language is singularly agreeable to me.
2. Mr. Sedley's eyes twinkled in a manner indescribably roguish.
3. An especially good dinner awaited us at the inn.
4. She had been going on a bitterly cold winter night to visit some one at Stamford Hill.
5. Mrs. Harrel was extremely sorry.
6. A very rare bird has alighted on that tree.
7. Kate had been unreasonably angry with Heatherleigh.
8. Be particularly careful not to stumble.
9. The trail through the pass is rather dangerous.

62. Examine the following sentence: —

The pupil recited *very* badly.

Here the adverb *very* changes or modifies the meaning of the **adverb** *badly* by showing *how* badly the pupil recited.

So in the following sentences: —

The governor spoke *rather* rapidly.
Charles cannot skate *so* gracefully as John.

In the following sentences pick out the adverbs that modify other adverbs: —

1. She told her distress quite frankly.
2. Cecilia then very gravely began her story.
3. This service she somewhat reluctantly accepted.
4. He fixed his eyes on me very steadily.
5. We strolled along rather carelessly towards Hampstead.
6. Do not speak so indistinctly.
7. The red horse trots uncommonly fast.
8. The commander rebuked his boldness half seriously, half jestingly.
9. The cotton must be picked pretty soon.
10. Why did King Lear's daughters treat him so unkindly?

63. In accordance with what we have learned about the adverb, we may now define this part of speech: —

An adverb is a word which modifies a verb, an adjective, or another adverb.

64. Most adverbs answer the question "How?" "When?" "Where?" or "To what degree or extent?"

EXERCISES

I

Pick out the adverbs and tell what verb or verb-phrase each modifies.

1. Carroll waved his whip triumphantly in the air.
2. This contemptuous speech cruelly shocked Cecilia.
3. Spring came upon us suddenly.
4. The king gained ground everywhere.
5. Every night in dreams they groaned aloud.
6. Northward he turneth through a little door.
7. I dimly discerned a wall before me.
8. Miss Sharp had demurely entered the carriage.
9. Punctuality at meals was rigidly enforced at Gateshead Hall.
10. But here the doctors eagerly dispute.
11. The guardsman defended himself bravely.
12. The garrison had stubbornly resisted.

13. Swiftly, swiftly flew the ship,
    Yet she sailed softly too:
    Sweetly, sweetly blew the breeze —
    On me alone it blew.
14. Kent had been looking at me steadily for some time.
15. Our ship was greatly damaged by this storm.

II

Change the meaning of each of the following sentences by substituting a different adverb.

1. Stevens laughed boisterously.
2. The birds sang merrily in the wood.
3. You have acted unjustly toward your brother.
4. The ship settled in the water gradually.
5. The chieftain replied fiercely.
6. We rowed slowly up the stream.
7. Mr. Fleetwood entered the room noisily.
8. They waited patiently for better times.

III

Fill each blank with an adverb and tell what it modifies.

1. This poor fellow has been —— hurt.
2. All the pupils were —— delighted with the entertainment.
3. The explosion did —— great damage.
4. Joe passed his hand —— over his aching forehead.
5. The prisoner struggled ——.
6. —— many objections were heard.
7. I am not —— unhappy, but still I am —— uncomfortable.
8. Helen speaks —— rapidly; John does not speak rapidly ——.
9. The wind howled —— down the wide chimney.
10. My boat will hold six persons ——.
11. The room is not large —— for the class.
12. The scout crept —— through the thicket.
13. Jackson's salary is —— small for his needs.
14. The river is rising —— rapidly.
15. Such conduct will be —— punished.

CHAPTER XIV

PREPOSITIONS

65. Examine the following sentences, paying particular attention to the words in italics: —

The walls *of* the factory fell *with* a crash.
The dog lay *by* the fire.
The hat *on* the table is mine.
This train goes *to* Chicago.
He wrapped his cloak *about* me.
The ball went *through* the window.
A path leads *over* the mountain.

In the first sentence, for example, the word *of* not only **connects** the two nouns *walls* and *factory*, but it **shows the relation** between them; the walls belong to the factory. Omit *of*, and we no longer know what the factory and the walls have to do with each other.

Again, in the same sentence, *with* shows the relation of the noun *crash* to the verb *fell;* the act of falling was accompanied by a loud noise. Omit *with*, and the sense of the passage vanishes.

So in each of the other sentences the italicized word (a **preposition**) **shows the relation** between the noun that follows it and some other word in the sentence.

Accordingly, we have the following definition: —

66. A preposition is a word placed before a substantive to show its relation to some other word in the sentence.

67. The substantive which follows a preposition is called its object.

Thus, in the first example in § 65, the noun *factory* is the **object** of the preposition *of*, and the noun *crash* is the **object** of the preposition *with*. In the fifth example the pronoun *me* is the **object** of the preposition *about*.

Other examples may be seen in the following sentences : —

The savages fought with *fury*.
The anchor was made of *iron*.
The train runs from *Boston* to *New York*.
The banner floated over the *castle*.
We shall arrive at *Denver* before *morning*.

68. A preposition may have two or more objects. Thus,—

The fireman dashed through *smoke* and *flame*.

Here the two nouns *smoke* and *flame* are the objects of the preposition *through*.

He feathers his oars *with skill* and *dexterity*.
The father sought his lost boy *in highways* and *byways*.
The hunters galloped *through field* and *forest*.
The road runs *over hill* and *plain*.

EXERCISES

I

Fill the blanks with prepositions showing the relation of the italicized words to each other.

1. John's hat *hung* —— the *peg*.

2. The river *rises* —— the *mountains* and *flows* —— a great *plain* —— the *sea*.

3. The miseries of numbed hands and shivering skins no longer accompany every *pull* —— the *river*.

4. John *was* —— a very bad *temper*.

5. His conscience pricked him for *intruding* —— *Hardy* during his hours of work.

6. Tom came to understand the *differences* —— his two *heroes*.

7. Such cruelty *fills* us —— *indignation*.

8. He was *haunted* —— a hundred *fears*.

9. —— a few *minutes* Garbetts *came* back —— an anxious and crestfallen *countenance*.

10. To *drive* the deer —— *hound* and *horn*
Earl Percy took his way.

11. Cooks, butlers, and their assistants *were bestirring* themselves —— the *kitchen.*

12. The weary traveller *was sleeping* —— a *tree.*

13. Jack *hid* —— the *door.*

14. I *will call* —— *dinner.*

II

Fill the blanks as in Exercise I.

Mention the words between which each preposition shows the relation.

1. The faint, foggy daylight glimmered dimly —— the bare floor and the stairs.

2. Hubert glanced —— his shoulder at the open door.

3. The stagecoach always stopped —— the door of the cottage.

4. —— the chimney roared the fire, and brightened the room —— its broad blaze.

5. Again the bells —— the square rang out their chime.

6. The marsh fog lay thick —— Sedgemoor.

7. The rest —— the men were morose and silent.

8. They had been for some time passing —— narrow gorges of the mountains —— the edges of a tumbling stream.

9. Ned Higgins trudged —— the street —— his way —— school.

10. One dark, unruly night, she left the castle secretly —— a small postern gate.

11. Sixty boats conveyed the troops —— the coast.

12. Their hearts quaked —— them.

13. The soldiers took no baggage —— their knapsacks.

14. Tom swam —— water —— ten or twenty yards.

15. I am going to Europe —— my brother.

III

Use the following prepositions, with objects, in sentences:—

Of, in, upon, from, by, to, into, during, along, behind, within, without, till, up, down, round, at, beside, before, against, about, concerning, except, but (= except), beyond, through, throughout, after, above, beneath, over, under

IV

In the following sentences (1) find the prepositions; (2) mention their objects; (3) point out the word with which each preposition connects its object; (4) tell what part of speech that word is if you can.

1. Their vessels were moored in our bay.
2. The hounds ran swiftly through the woods.
3. They knocked at our gates for admittance.
4. The village maid steals through the shade.
5. His eyes glowed under his deep brows.
6. I grew weary of the sea and remained at home with my wife and family.
7. Several officers of the army went to the door of the great council-chamber.
8. This seems to me very melancholy work.
9. The bowmen mustered on the hills.
10. Death lays his icy hand on kings.
11. Untie these bands from off my hands.
12. Down the wide stairs a darkling way they found.
13. He halts, and searches with his eyes
    Among the scattered rocks.
14. The cottage windows through the twilight blazed.
15. We were shod with steel.
    We hissed along the polished ice.
16. He was full of joke and jest.
17. Lady Waldegrave swept her fingers over the harp.
18. White, fleecy clouds were hanging in the air.
19. The sides of the hill are covered with woods.
20. The full African moon poured its light from the blue sky into the wide, lonely plain.

V

Find fifteen prepositions in some poem in your reading book. Mention the object of each preposition.

Between what words does each preposition show the relation?

CHAPTER XV

CONJUNCTIONS

69. Conjunction means "connective." Certain words which do not themselves express distinct ideas, but which make clearer the connection between other words, are called **conjunctions.**

Their use is illustrated in the following sentences: —

Jack *and* Tom climbed the rope.
The boy *and* his dog went up the road.
The wildcat scratched *and* bit fiercely.
The teacher struck a bell *and* the pupils rose.
Charles *or* Robert told me this story.
You are strong, *but* I am weak.

Thus, in the first sentence, the two nouns *Jack* and *Tom* are connected by *and;* in the second, *and* connects *the boy* and *his dog;* in the third, two verbs, *scratched* and *bit,* are joined by means of *and;* in the sixth, *but* binds together two statements, "You are strong" and "I am weak."

70. A conjunction connects words or groups of words.

71. The most important conjunctions are —

And (both . . . and), or (either . . . or), nor (neither . . . nor), but, for, however, nevertheless, therefore, wherefore, still, yet, because, since (= because), though, although, if, unless, that, whether, as (= because), than, lest.

72. Some conjunctions are used in pairs. Thus, —

Both France *and* Switzerland are republics.
Either you *or* I must go.
Neither Jack *nor* Tom can swim.

In the first sentence *France* and *Switzerland* are connected by *both . . . and.*

EXERCISES

I

Pick out the conjunctions, and tell what words, or groups of words, they connect.

1. The old carriage rattled and jingled into the great gateway of the inn.
2. A pickaxe and a spade were lying in the bottom of the boat.
3. He led me through a variety of singular alleys and courts and blind passages.
4. He became more and more haggard and agitated.
5. The wind was high and the clouds were dark,
   And the boat returned no more.
6. It was the time when lilies blow
   And clouds are highest up in air.
7. He rose, and stood with his cap in his hand.
8. She bowed to him, and passed on.
9. She was an amiable but strictly matter-of-fact person.
10. Helen was on the lookout for this expected guest, and saw him from her window. But she did not come forward.
11. I am busy and content.
12. Carrying this fateful letter in his hand, he went downstairs and out into the cool night air.
13. For Romans in Rome's quarrel
    Spared neither land nor gold,
    Nor son nor wife, nor limb nor life,
    In the brave days of old.
14. He was neither angry nor impatient.
15. You must come sooner or later.
16. The uncouth person in the tattered garments dropped on both knees on the pavement, and took her hand in his, and kissed it in passionate gratitude.
17. Cattle were grazing about the lawns, and ducks and geese were swimming in the fish-ponds.
18. The company hung their heads and were silent.
19. Both rats and mice are called rodents.
20. Neither food nor water was in the boat.

II

Make sentences containing —

1. Two nouns connected by *and;* by *or.*
2. A noun and a pronoun connected by *and;* by *or.*
3. Two adjectives connected by *and;* by *or.*
4. Two adverbs connected by *and;* by *or.*
5. Two verbs connected by *and;* by *or.*
6. Two adverbs connected by *and;* by *or.*
7. *Neither* —— *nor* connecting nouns.
8. *Neither* —— *nor* connecting pronouns.
9. *Neither* —— *nor* connecting adjectives.
10. *Neither* —— *nor* connecting adverbs.
11. *Neither* —— *nor* connecting verbs.

12–16. *Either* —— *or*, used like *neither* —— *nor* in 7–11.

17. Three nouns in a series, with two conjunctions; with one.
18. Three verbs in a series, with two conjunctions; with one.

III

Make sentences, each containing one of the following conjunctions: —

And, but, or, nor, neither, if, however, although, since, for, because, whether, than.

IV

Fill each blank with a conjunction.

1. Iron, lead, —— gold are metals.
2. —— Jack nor Joe is at school.
3. —— you do not hurry, you will miss the train.
4. Either Mary —— Frances is to blame.
5. There are —— lions —— tigers in the jungle.
6. —— one or the other of us must give way.
7. Neither John —— Henry can swim.
8. —— Ellen —— Sarah are in the first class.
9. You are Englishmen, —— he is a German.
10. Nouns —— pronouns are called substantives.
11. —— France —— Switzerland are republics.

CHAPTER XVI

INTERJECTIONS

73. Examine the following sentences: —

Oh! how sorry I am!
Ah, my friend! here you are!
Hullo! here come the dancing bears!
Bah! this is disgusting.
Hurrah! our team will win!

In these sentences the italicized words are mere **cries** or **exclamatory sounds.** Indeed, they are hardly words at all, and may be compared with the bark of a dog or the mewing of a cat. They express **emotion** or **feeling,** but have no distinct sense.

Thus, the single word *O,* uttered in various tones of the voice, may express almost any kind of feeling, — anger, distress, surprise, delight, scorn, pity, and so on.

Such words are called **interjections** (that is, words *interjected* or "thrown in"), because they usually have no grammatical connection with the sentences in which they stand.

74. An interjection is a cry or other exclamatory sound expressing surprise, anger, pleasure, or some other emotion or feeling.

An interjection is often followed by an exclamation point (!).

75. The number of possible interjections is almost endless. The following are among the commonest: -

Oh (*or* O), ah, hullo (holloa, halloo), bah, pshaw, fie, whew, tut-tut, st (*often spelled* hist), ha, aha, ha ha, ho, hey, hum, hem, heigh-ho (heigh-o), alas, bravo, hurrah.

Calls to animals (like *whoa, haw, gee*) and imitations of the voices of animals (like *mew, bow-wow,* etc.) are also interjections.

The spelling of an interjection is often a very imperfect representation of its sound.

EXERCISES

I

In the following sentences pick out the interjections and tell what emotion you think each expresses.

1. Fie, fie! they are not to be named, my lord.
2. Hurrah! the victory is ours.
3. Lo! the giant stands on the mountain.
4. O, she says nothing, sir, but weeps and weeps.
5. Pshaw! this neglect is accident, and the effect of hurry.
6. O, let us yet be merciful!
7. That I did love thee, Cæsar, O, 't is true.
8. The Wildgrave winds his bugle-horn, —
   To horse, to horse! halloo! halloo!
9. But pshaw! I 've the heart of a soldier,
   All gentleness, mercy, and pity.
10. Louder rang the Wildgrave's horn, —
    "Hark forward, forward! holla, ho!"
11. Ah, welladay! he 's dead, he 's dead!
12. What! is everybody asleep?
13. Why! you have told me all this before!
14. Pooh! I don't believe a word of it.
15. Whew! what a hot day this is!
16. Fie! I am ashamed of you.
17. Sh! hark! What is that noise?
18. Br-r-r! how cold this room is!
19. Aha! I understand the matter now!
20. Bah! I don't like this at all.

II

Try to think of some interjections that you are in the habit of using, and frame sentences containing them. What emotion does each express?

III

Write ten exclamatory sentences (see page 21), each introduced by an interjection.

SUMMARY

The Parts of Speech

In accordance with their use in the sentence, words are divided into classes called parts of speech.

There are eight parts of speech, — nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, and interjections.

1. A noun is the name of a person, place, or thing.

2. A pronoun is a word used instead of a noun.
   It designates a person, place, or thing without naming it.
   Nouns and pronouns are called substantives.

3. An adjective is a word which describes or limits a substantive.
   This it usually does by indicating some quality.

   An adjective is said to belong to the substantive which it describes or limits.

4. A verb is a word which asserts.
   Most verbs express action. Some, however, merely express state or condition.

5. An adverb is a word which modifies a verb, an adjective, or another adverb.

6. A preposition is a word placed before a substantive to show its relation to some other word in the sentence.
   The substantive which follows a preposition is called its object.

7. A conjunction connects words or groups of words.

8. An interjection is a cry or other exclamatory sound expressing surprise, anger, pleasure, or some other emotion or feeling.

EXERCISE

Tell to what part of speech each word in the following sentences belongs:

1. The season of winter is, in Zetland, the time of revel and merriment.
2. A very heavy mist lies upon yonder chain of isles.
3. Hepzibah's heart was in her mouth, but she did not hesitate.

CHAPTER XVII

THE SAME WORD AS DIFFERENT PARTS OF SPEECH

76. The meaning of a word in the sentence determines to what part of speech it belongs.

77. The same word may be sometimes one part of speech, sometimes another.[1]

78. Verbs and **nouns** often have the same form.

Thus, the italicized words in the left-hand column are **verbs**; for they not only express action but also **assert** something.

The italicized words in the right-hand column make no assertion; they simply call the action or the object by its **name.** They are therefore **nouns.**

VERBS	NOUNS
We always *walk* to school.	Tom and I took a *walk*.
Tom and I *ride* almost every day.	The long *ride* was very tiresome.
You *attempt* too much.	The boy made a daring *attempt*.
He *anchors* the boat near the shore.	The *anchors* will not hold.
The farmer *plows* with a yoke of oxen.	The *plows* stood idle in the furrows.
The sun *lights* the earth.	The *lights* went out.
We *fire* the cannon.	The *fire* is burning.
They *rest* at noon.	*Rest* is necessary after toil.
We *fish* for trout.	This *fish* is a trout.
John *acts* foolishly.	His *acts* are absurd.
She *irons* the clothes.	The mutineers were in *irons*.
Miners *search* for gold.	Their *search* was in vain.

79. The same word may often be used either as an **adjective** or as a **noun.**

Thus, the italicized **nouns** in the first column are used in the second column to describe objects, that is, as **adjectives.**

[1] In such cases the words are often different in origin, though identical in form. This distinction, however, is not important for beginners.

Nouns	Adjectives
Iron will float in mercury.	An *iron* anchor will hold the ship.
The miner digs for *gold*.	My uncle gave me a *gold* watch.
Leather is made of the skins of animals.	The ancients commonly used *leather* bottles.
The street was paved with *stone*.	The beggar sat down on the *stone* floor.
A *brick* fell on the mason's head.	The boy fell down on the *brick* sidewalk.
Smith is a *millionaire*.	The *millionaire* banker built a splendid house.
Tom is going to *college*.	Tom's *college* studies are too hard for him.

80. Words that are commonly **adjectives** may be used to name persons or things. They are then **nouns**. Thus, —

Adjectives	Nouns
Old men can give advice.	The *old* should be our advisers.
Harry was a *cautious* rider.	The *cautious* are not always cowards.
Brave men are common.	The *brave* are honored.
Good advice is plentiful.	He lived for the *good* of mankind.
A *red* flag was hung out.	She was dressed in *red*.
The *plain* truth is best.	The *plain* was sandy.

81. A number of **adverbs** have the same form as **adjectives**: as, — *fast, quick, slow, right, wrong, straight, cheap, sound, late, early.*

Adjectives	Adverbs
John is a *fast* runner.	John runs *fast*.
That action is not *right*.	He cannot hit the ball *right*.
The child was in a *sound* sleep.	The dog sleeps *sound*.
This is a *cheap* pair of skates.	I bought them *cheap*.
Your voice is too *low*.	You speak too *low*.
You are a *late* comer.	You came very *late*.
These are *early* apples.	He arrived *early*.

82. Several words are sometimes **prepositions** and sometimes **adverbs.**

PREPOSITIONS (*Observe the object.*)	ADVERBS (*No object.*)
The cat lay down *before* the fire.	You told me so *before.*
The brook runs *down* the mountain.	The horse fell *down* in the street.
The park lies *within* the city limits.	Nobody is *within.*
The cottage stands *by* the river.	He laid his book *by.*

The **preposition** has an **object,** and thus may be easily distinguished from the **adverb,** which of course has none.

EXERCISES

I

Tell whether each of the italicized words is a noun or a verb. Give your reasons.

1. We sit in the warm shade and feel right well
   How the sap creeps up and the blossoms *swell.*

2. Like the *swell* of some sweet tune
   Morning rises into noon,
   May glides onward into June.

3. Use your chances while they *last.*

4. Shoemaker, stick to your *last.*

5. Down came squirrel, eager for his fare,
   Down came bonny blackbird, I declare!
   Little Bell gave each his honest *share.*

6. Not what we give, but what we *share,*
   For the gift without the giver is bare.

7. Heaped in the hollows of the grove, the autumn leaves lie dead,
   They rustle to the eddying gust and to the rabbit's *tread.*

8. All that *tread* the globe
Are but a handful to the tribes
That slumber in its bosom.

9. But what shall I gain by young Arthur's *fall?*
10. The woods decay, the woods decay and *fall.*

II

Use these words in sentences, (1) as nouns, (2) as verbs: —

Walk, use, order, alarm, match, fish, fall, fire, light, taste, faint, pity, row, crowd, wrong, rest, plant, reply, ink, frame, frown, dawn, studies, pastures, comforts, struggles.

III

Tell whether each of the italicized words is a noun or an adjective. Give your reasons.

1. God gives sleep to the *bad* in order that the *good* may be undisturbed.
2. The news is neither *good* nor *bad.*
3. She shall be a high and *mighty* queen.
4. He hath put down the *mighty* from their seats.
5. Alexander was a *mighty* conqueror.
6. Man wants but *little* here below,
Nor wants that *little* long.
7. The fairy wore a *little* red cap.
8. I heard thee murmur tales of *iron* wars.
9. You must strike now, or the *iron* will cool.
10. We should try to lift *better* into *best.*
11. You are a *better* scholar than I.
12. I am a *free* man.
13. 'T is the star-spangled banner! O, long may it wave
O'er the land of the *free* and the home of the *brave!*
14. Nature ne'er deserts the *wise* and *pure.*

IV

Make sentences, using each of the words studied in Exercise III (1) as a noun, (2) as an adjective.

V

Make sentences, using each of the following words, (1) as a noun, (2) as an adjective: —

Silver, copper, wood, crystal, leather, tin, bold, cruel, savage, generous, evil, right, wrong, studious, inexperienced, young, rich, proud, envious, happy, resolute, timid, prosperous.

VI

Make sentences, using each of the following words, (1) as an adverb, (2) as an adjective: —

Outside, fast, slow, inside, yonder, farther, very, underground, sound, right, wrong, early, late, forward, backward, long, straight, loud, just, hard, much, more, most, little, less, least, still.

VII

Study the italicized words and tell to what part of speech each belongs. Remember that the sense determines.

1. I must reach town *before* night.
2. I have met you *before*.
3. Nobody is *within*.
4. *Within* this half hour will he be asleep.
5. The city stands on a hill *above* the harbor.
6. The sun shines *above;* the waves are dancing.
7. He went *by* the house at a great pace.
8. He passed *by* on the other side.
9. The horse was running *down* the road.
10. The lion lay *down* in his lair.
11. You must come *quick*. We need your help at once.
12. Elton was a *quick* and skilful workman.
13. Your words cut me to the *quick*.
14. *Hard* work cannot harm a healthy man.
15. A healthy man can work *hard*.
16. *Hurrah!* the procession is coming.
17. Loud *hurrahs* filled the air.
18. The trains are late *to-day*.
19. *To-day* is my birthday.

CHAPTER XVIII

COMPOUND SUBJECT AND PREDICATE

83. Compare the following sentences: —

John | hunts bears.
Thomas | hunts bears.
John and Thomas | hunt bears.

The third sentence appears to have **two distinct subjects,** *John* and *Thomas,* connected by the conjunction *and;* for the assertion made by the verb *hunt* is just as true of Thomas as of John.

Similarly each of the following sentences appears to have two or more distinct subjects: —

My *brother* and *I* | meet every week.
Spears, pikes, and *axes* | flash in air.
A *crow, rook,* or *raven* | has built a nest in the elm tree.

In such cases the various distinct subjects of the sentence, taken together, are regarded as making up a single **compound subject.**

84. The subject of a sentence may be simple or compound.

A simple subject consists of a single substantive.

A compound subject consists of two or more simple subjects, joined, when necessary, by conjunctions.

85. The predicate of a sentence may be either simple or compound.

86. A simple predicate contains but one verb.

Fire | *burns.*
The soldiers | *charged* up the hill.
The ship | *was driven* before the wind.
Your purse | *has been found* by a boy.
Gunpowder | *was used* to demolish the castle.

87. A compound predicate consists of two or more simple predicates, joined, when necessary, by conjunctions. Thus, —

The dog | *ran* down the street and *disappeared* from sight.
The captain | *addressed* his soldiers and *commended* their bravery.
Washington | *was born* in 1732 and *died* in 1799.
A storm | *had risen* and *was raging.*
The lawyer | *rose, arranged* his papers, and *addressed* the jury.
The prisoner | neither *spoke* nor *moved.*

88. The following conjunctions may be used to join the members of a compound subject or predicate: *and* (*both . . . and*), *or* (*either . . . or ; whether . . . or*), *nor* (*neither . . . nor*).

You *and* I | are Americans.
Captain *and* crew | were alike terrified.
Both gold *and* silver | were found in the mine.
Either you *or* Tom | broke this window.
Either oranges *or* lemons | make up the cargo.
Neither bird *nor* beast | was seen.

89. A sentence may have both a compound subject and a compound predicate. Thus, —

John and *Thomas* | *hunt* and *fish.*
The *American* and the *Englishman* | *met* and *discussed* the question.

90. In **analysis,** a **compound subject** or **predicate** should be separated into the **simple subjects** or **predicates** of which it is made up.

EXERCISES

I

Use the following substantives, in pairs, joined by conjunctions, as the compound subjects of sentences: —

Europe, Asia; boots, shoes; wood, iron; justice, mercy; fire, sword; goodness, truth; masons, carpenters; apples, oranges; books, pencil; father, mother; gulfs, bays; hills, plains; maple, cedar; thunder, lightning; Adams, Jefferson.

II

Divide the following sentences into their complete subjects and complete predicates.

Mention the several substantives that make up each compound subject, and tell by what conjunctions they are joined.

1. Groans and shrieks filled the air.
2. The walls and gates of the town were strongly guarded.
3. Chariots, horses, men, were huddled together.
4. Air and exercise are necessary to men.
5. His countenance and bearing were singularly noble.
6. Soldiers, gentlemen, yeomen, artisans, rushed to the walls and manned the guns.
7. Arms for ten thousand men and great quantities of ammunition were put on board.
8. The streets, the balconies, and the very housetops were crowded with gazers.
9. Every smith, every carpenter, every cutler, was at constant work on guns and blades.
10. Everywhere new pleasures, new interests awaited me.
11. Both saw and axe were plied vigorously.
12. Neither Turk nor Tartar can frighten him.
13. The duke and his senators left the court.
14. Either Rome or Carthage must perish.
15. Moss and clay and leaves combined
    To fence each crevice from the wind.
16. Tower and town and cottage
    Have heard the trumpet's blast.
17. The horsemen and the footmen
    Are pouring in amain
    From many a stately market-place,
    From many a fruitful plain.
18. The oak floor, the Gothic windows, and the ponderous chimney-piece had long withstood the tooth of time.
19. Both the crew and the passengers were saved.
20. Both the Pilgrims and the Puritans settled in Massachusetts.
21. Both Mexico and Peru were conquered by the Spaniards.

III

Divide the sentences into their complete subjects and complete predicates.

Mention the several verbs or verb-phrases that make up each compound predicate, and tell by what conjunctions they are joined.

1. She went to the window and looked out.
2. He called again and whistled to his dog.
3. The wakeful bloodhound rose, and shook his hide.
4. They clambered through the cavity, and began to go down on the other side.
5. During this time I neither saw nor heard of Alethe.
6. The blackbird amid leafy trees,
   The lark above the hill,
   Let loose their carols when they please,
   Are quiet when they will.
7. She immediately scrambled across the fence and walked away.
8. John made no further reply, but left the house sullenly.
9. I dressed myself, took my hat and gloves, and lingered a little in the room.
10. A shabby little man ran furtively into the room, shut the door behind him, and set his back against it.
11. He attends to business and wastes no time.
12. Rip told his story to every stranger, but was seldom believed.
13. The little hero neither groaned nor whimpered.
14. Be just and fear not.

IV

Use the following verbs and verb-phrases in pairs to make the compound predicate of sentences: —

Seek, find; rose, spoke; wrote, sent; has fished, has caught; heard, told; tries, fails.

V

Review Exercise I on page 37, and observe the compound subjects and predicates.

VI

Analyze the following sentences, dividing each compound subject or predicate.

EXAMPLE. — The wind was either too light or blew from the wrong quarter.

MODEL. — This is a declarative sentence. The complete subject is *the wind;* the simple subject is *wind.* The complete predicate is *was either too light or blew from the wrong quarter.* This is a compound predicate, consisting of the two parts *was too light* and *blew from the wrong quarter,* which are connected by the conjunctions *either . . . or.* The simple predicates are the verbs *was* and *blew.*

1. The wind was either too light or blew from the wrong quarter.
2. They obey their guide, and are happy.
3. The stranger neither spoke nor read English.
4. The water looked muddy and tasted brackish, but was eagerly drunk by the travellers.
5. The watchman was sleepy, but struggled against his drowsiness.
6. The fox was caught, but escaped.
7. The bear growled fiercely, but did not touch the boy.
8. The sails were drying, and flapped lazily against the mast.
9. The ladies and gentlemen were inclined to sneer, and were giggling audibly.
10. He jumped into the gondola and was carried away through the silence of the night.
11. Reuben came in hurriedly and nodded a good-by to all of us.
12. Gravely he greets each city sire,
    Commends each pageant's quaint attire,
    Gives to the dancers thanks aloud,
    And smiles and nods upon the crowd.
13. Flesh and blood could not endure such hardships.
14. I started up from my seat, looked round on the company with fiery indignation, thrust both of my hands into my pockets, and strode up to one of the windows.
15. Both snakes and turtles are reptiles.
16. Neither Philip nor I can speak Italian.
17. Neither toil nor danger could discourage him.

CHAPTER XIX

PHRASES

91. Examine the following sentences, noting the italicized words:—

The President of the United States | lives *in the White House.*
The Duke of Marlborough | conquered *at Blenheim.*
A girdle *of gold* | encircled the sultan's waist.
A mad dog | *is running* up the street.

The President of the United States and *the Duke of Marlborough* are used as **nouns,** for they are the **names of persons;** *of gold* is like an **adjective,** for it describes the noun *girdle,* as the adjective *golden* would do; *in the White House* and *at Blenheim* are like **adverbs,** for they modify verbs and answer the question "Where?"; *is running* is used as a verb, for it makes an assertion as the simple verb *runs* would do.

Thus, each of these groups is used as a single **part of speech.**

The groups that we are studying are not sentences, for they do not contain a subject and a predicate.

Such groups are known as **phrases.**

92. A group of connected words, not containing a subject and a predicate, is called a phrase.

A phrase is often equivalent to a part of speech.

93. Phrases are classified according to their use in sentences as follows:—

1. A phrase used as a noun is called a **noun-phrase.**
2. A phrase used as a verb is called a **verb-phrase.**
3. A phrase used as an adjective is called an **adjective phrase.**
4. A phrase used as an adverb is called an **adverbial phrase.**

Thus in the examples above, *the President of the United States* and *the Duke of Marlborough* are **noun-phrases;** *is*

running is a **verb-phrase**; *of gold* is an **adjective phrase**; *in the White House* and *at Blenheim* are **adverbial phrases.**

Each of these different kinds of phrases has the same work to do in the sentence as the part of speech to which it corresponds.

94. In the following sentences each group of italicized words is a **phrase.** Tell why.

Cornell University is situated at Ithaca.
The Smithsonian Institution was established in 1346.
That fireman *will be killed.*
A wise man does not throw away his chances.
The messenger was running *at full speed.*
A man *of courage* surely *would have made* the attempt.
The Board of Health has an office *in the City Hall.*

Tell for what **part of speech** each of these phrases stands.

95. Many adjective and adverbial phrases consist of a **preposition and its object,** with or without other words. So in the following sentences: —

A handle *of wood* was attached *to the shovel.*
A man *of honor* will pay his debts.
The houses *in our street* are built of brick.
He swung the scythe *with all his might.*
The dog ran *under the table.*
Jack threw the ball *over our barn.*

Such phrases are often called **prepositional phrases** to indicate their make-up or structure.

96. Adjective or adverbial phrases consisting of a preposition and its object, with or without other words, may be called prepositional phrases.

In the examples in § 95 the prepositional phrases *of wood, of honor,* and *in our street* are adjective phrases; *to the shovel, with all his might, under the table,* and *over our barn* are adverbial phrases.

EXERCISES

I

Make sentences of your own containing the following phrases: —

Baseball club, King of England, will come, has travelled, North American Continent, Isthmus of Suez, in the street, on the playground, with difficulty, of fur, of silver, had tried, at sea, at home, in school, of iron, of stone, against my will, for three years, a wise man, many pupils.

II

Tell what part of speech each of the phrases in Exercise I, above, resembles in its use in your sentence.

III

Pick out the noun-phrases, the verb-phrases, the adjective phrases, and the adverbial phrases in each of the following sentences.

1. The British Parliament and the American Congress are law-making bodies.
2. The brave fireman had risked his life.
3. We were attacked on every side.
4. The gates of Amsterdam had been barred against him.
5. Birds of prey were wheeling about.
6. I have received a letter from my aunt.
7. The inn was beset by robbers.
8. The messenger was arrested and searched, and the letters from the enemy were found.
9. The roar of guns and the clang of bells lasted all night.
10. I have come here without an invitation.
11. Tom obeyed against his will.
12. In spite of his efforts the man could not swim against the tide.
13. A huge alligator was sunning himself on the bank.
14. An old dog cannot learn new tricks.
15. Speak in a loud, clear voice.

CHAPTER XX

MODIFIERS OF THE SUBJECT

97. You have already learned to take the first steps in the **analysis** of a sentence. You know how to divide it into the **complete subject** and the **complete predicate,** and to designate the **simple subject** and the **simple predicate.**

We may now take another step in analysis, and study certain words or phrases which **change** or **modify** the meaning of the simple subject.

98. Examine the following sentences: —

1. A	girdle	encircled the sultan's waist.
2. A *golden*	girdle	encircled the sultan's waist.
3. A	girdle *of gold*	encircled the sultan's waist.

In all three sentences the simple subject is the noun *girdle.*

In the second sentence, the meaning of *girdle* is changed (or **modified**) by the **adjective** *golden,* which describes the girdle; in the third, *girdle* is modified in the same way by *of gold,* which is an **adjective phrase.** Hence *golden* and *of gold* are said to be **modifiers** of the subject *girdle.*

99. A word or group of words that changes or modifies the meaning of another word is called a modifier.

The subject may be modified by an adjective or an adjective phrase.

1.	*Eastern* spices	were used to season the dish.
	Spices *from the East*	were used to season the dish.
2.	A *friendless* man	is a miserable creature.
	A man *without friends*	is a miserable creature.
3.	A *ragged* beggar	stood on the corner.
	A beggar *in rags*	stood on the corner.

In the first sentence in each pair the subject is modified by an **adjective**; in the second, by an **adjective phrase.**

EXERCISES

I

Analyze the sentences by mentioning (1) the complete subject, (2) the complete predicate, (3) the simple subject, (4) the simple predicate, (5) modifiers of the subject.

EXAMPLE. — Long festoons of moss hung from the trees.

MODEL. — The complete subject is *long festoons of moss;* the complete predicate is *hung from the trees.* The simple subject is the noun *festoons;* the simple predicate is the verb *hung. Festoons* is modified by the adjective *long* and the adjective phrase *of moss.*

1. The men of Rome hated kings.
2. A thing of beauty is a joy forever.
3. Steps of marble led up to the palace door.
4. A ladder of ropes hung from the balcony.
5. A huge nugget of gold rewarded my search.
6. A book with heavy clasps was found in the chest.
7. The sword in his hand trembled violently.
8. A figure with three angles is a triangle.
9. The heights above us were shrouded in mist.
10. An animal with four legs is called a quadruped.
11. Diamonds from Africa lay in the casket.
12. The subject under discussion was fiercely argued.
13. Rough herdsmen from the mountains filled the square.
14. My friends at home write to me seldom.
15. My uncle in London sent me an urgent message.
16. Books by the best authors were his delight.
17. The silence of the prairie was well-nigh terrible.
18. The horse-chestnuts in the sheltered square broke into blossom.
19. A group of strange children ran at his heels.
20. The light on the mantel-piece had burnt low.
21. The customs of mankind are influenced by climate.
22. The tree before his window was a shabby sycamore.
23. A strong, fierce-looking Highlander, with an axe on his shoulder, stood sentinel at the door.
24. Before him rose a gate of marble white.

II

Analyze the sentences according to the model in Exercise I.

1. His flaxen hair, of sunny hue,
   Curled closely round his bonnet blue.
2. The gentleness of heaven is on the sea.
3. A giant with three heads lived in the cave.
4. A man with a scythe stood in the path.
5. A poodle with shaggy hair barked on the doorstep.
6. That castle on the cliff looks very ancient.
7. His money in the bank is his dearest possession.
8. The comrade by his side fell in the first attack.
9. The portraits on the wall frowned at him.
10. The bucket in the well was old and water-soaked.
11. A big dog under the table growled and showed his teeth.
12. The path by the brook wound pleasantly along.
13. The pain in his arm grew unendurable.
14. The road to ruin is all downhill.
15. My voyage among the islands lasted three days.
16. The smile on her lips faded.
17. The road through the forest is dangerous.
18. The man at the wheel was washed overboard.
19. The workmen in the factory struck for higher wages.

III

Write sentences in which you use the following adjective phrases as modifiers of the subject.

of iron	of little children
on the hill	in a fur coat
by Whittier	with blue eyes
on the desk	from Africa
in the room	in the Torrid Zone
from Chicago	under our feet
of the ship	of ivory
with an axe	with a brass knocker
at home	over the river
of the United States	in the boat

CHAPTER XXI

MODIFIERS OF THE SUBJECT — POSSESSIVE MODIFIERS[1]

100. Examine the following sentence: —

John's dog | lies on the hearth.

In this sentence the simple subject *dog* is modified by the noun *John's*, which expresses **ownership** or **possession**, telling whose dog it is.

If for the noun *John's* we substitute the pronoun *his*, the subject is still modified by a word expressing possession.

101. A noun may be modified by another noun or a pronoun expressing possession.

Such nouns and pronouns are called possessive modifiers.

102. In each of the following sentences the simple subject is modified by a **possessive noun**: —

The *emperor's* palace is in the centre of the city.
The *king's* daughter was walking in the garden.
The *carpenter's* shop stood on the corner of the street.
Henry's kite was caught in a tree.
The *lion's* cage was drawn by two horses.
Longfellow's "Hiawatha" tells about the Indians.
The *alligator's* skin will turn a bullet.

103. In each of the following sentences the simple subject is modified by a **possessive pronoun**: —

My grandfather was a farmer.
Our journey is ended.
Your uncle visited us last month.
His uncle lived in Rome.
Their ancestors came from Germany.

[1] A study of the different forms of the possessive belongs with inflection, and may be found on pages 146–149. If the teacher wishes to take up these forms at this point, the pages in question may be utilized here.

EXERCISES

I

Pick out the possessive modifiers and tell what each of them modifies.

1. Philip's farm is by the river.
2. A man's nature runs either to herbs or weeds.
3. Washington's home was in Virginia.
4. My life must not be spent in vain.
5. Perry's victory was decisive.
6. Tennyson's "Enoch Arden" is a narrative poem.
7. Our flag must be respected.
8. The Indian's bowstring was made of the sinew of a deer.

II

Fill each blank with a possessive modifier of the subject.

1. The —— efforts were successful.
2. The —— life was spared at the request of his comrades.
3. —— brother lives in Kentucky.
4. The —— paw was caught in the trap.
5. The —— rifle went off by accident.
6. The —— bravery saved the ship with all the passengers.
7. The —— eyes shone with excitement.

III

Write sentences containing each of the following nouns used as a possessive modifier of the subject: —

Boy, girl, dog, cat, John, Mary, Sarah, William, spider, frog, elephant, captain, sailor, soldier, chieftain, Shakspere, Milton, Whittier, baker, manufacturer, plumber.

IV

Write sentences containing the possessive form of the names of twelve persons whom you know.

CHAPTER XXII

MODIFIERS OF THE SUBJECT — APPOSITIVES

104. Examine the following sentence: —

Thompson, the fireman, | saved the man's life.

The complete subject contains two nouns, *Thompson* and *fireman*, both referring to the same person. The simple subject is *Thompson*. The second noun (*fireman*) describes the person named by the first (*Thompson*). Compare —

Pontiac, the Indian *chief*, | was killed in 1769.
The tree, a great *elm*, | fell last night.

In such sentences the second noun of the pair is said to be **in apposition** with the first, and is called an **appositive.**

105. The rules of apposition apply to pronouns as well as to nouns. Thus, —

I, the *king*, | command you.
He, my only *brother*, | had left me.

106. A substantive added to another substantive to explain it, and signifying the same person or thing, is called an appositive and is said to be in apposition.

An appositive stands in the same part of the sentence as the substantive which it limits.

107. A **noun-phrase** containing an appositive is called an **appositive phrase.**

Sturt, *the dauntless explorer*, perished in the desert.

108. An appositive or appositive phrase is an adjective modifier.

John, *the miller*, was doing a thriving business.

Here the appositive *miller* limits the subject *John* by defining what particular John is referred to.

An appositive, then, limits or describes a noun much as an adjective would do. Thus,—

Appositive	Adjective
Smith, the *tanner*, is growing rich.	*Young* Smith is growing rich.
Jack, the *sailor*, saved the man from drowning.	*Brave* Jack saved the man from drowning.
Mr. Russell, the *banker*, sails for Europe on Friday.	*Rich* Mr. Russell sails for Europe on Friday.

109. An adjective in the appositive position is often called an **appositive adjective.** Thus,—

The coins, *large* and *small*, lay on the table.

EXERCISES

I

Fill the blanks with appositives.

1. Mr. Jones, the ——, is building a house for me.
2. Rover, my ——, has run away.
3. Animals of all kinds, ——, ——, ——, and ——, were exhibited in the menagerie.
4. Chapman, the —— of the team, broke his collar bone.
5. My new kite, —— from my uncle, is caught in the tree.
6. Washington, the —— of the United States, is on the Potomac.
7. My young friend —— has gone to Chicago.
8. Charles I., —— of England, was beheaded in 1649.
9. Washington, the —— of his Country, was born in 1732.
10. Tiger-hunting, a dangerous ——, was the sultan's chief delight.

II

Point out the appositives.

1. Sturt, the dauntless explorer, perished in the desert.
2. Spring, the sweet spring, is the year's pleasant king.
3. Quentin's captain, the Lord Crawford, summoned him.
4. The hiss of the serpent, a blood-curdling sound, was heard in the darkness.
5. The old sailor, a weather-beaten Scot, told a strange story.

6. The farmer, a bold, strong man, lived not far from the fort.
7. We, your oldest friends, will help you.
8. The castle, a battered ruin, stood by the river.
9. Ferguson, an earnest patriot, addressed the crowd.

Analyze the sentences according to the following model.

Sturt, the dauntless explorer, perished in the desert.

The complete subject is *Sturt, the dauntless explorer;* the complete predicate is *perished in the desert.* The simple subject is *Sturt;* the simple predicate is *perished. Sturt* is modified by the appositive phrase *the dauntless explorer,* which consists of the appositive noun *explorer,* and its modifiers, the adjectives *the* and *dauntless.*

SUMMARY

All modifiers of the subject are adjective modifiers.

An adjective modifier may be: —

1. An adjective (as in, "A *golden* girdle encircled the sultan's waist");

2. An adjective phrase (as in, "A girdle *of gold* encircled the sultan's waist");

3. A possessive (as in, "*John's* dog lies on the hearth");

4. An appositive (as in, "Sturt, the *explorer,* perished in the desert");

5. An appositive phrase (as in, "Sturt, *the dauntless explorer,* perished in the desert").

An adjective is a word which describes or limits a substantive.

A phrase used as an adjective is called an adjective phrase.

A substantive added to another substantive to explain it, and signifying the same person or thing, is called an appositive and is said to be in apposition.

An appositive stands in the same part of the sentence as the substantive which it limits.

A noun-phrase containing an appositive is called an appositive phrase.

CHAPTER XXIII

MODIFIERS OF THE PREDICATE — ADVERBIAL MODIFIERS

110. In the sentence,

The old bear | fought *fiercely*,

fiercely is an **adverb** modifying the predicate verb *fought*.

Without changing the meaning, we may substitute for the adverb *fiercely* any one of several **adverbial phrases.** Thus, —

The old bear | fought { *in a fierce way.* / *with ferocity.* / *with fury.* / *with mad rage.*

These adverbial phrases modify the simple predicate *fought* just as the adverb *fiercely* modifies it.

111. Substitute adverbs for the italicized phrases: —

The hunter crept along *with caution.*
I was received *in silence.*
I obey you *against my will.*
You said this *in jest.*
He struggled *without success.*
Shoot him *on the spot.*
I will attend to you *in a moment.*

112. The simple predicate may be modified by an adverb or adverbial phrase.

113. Most adverbial phrases are **prepositional phrases,** — that is, they contain a preposition; but many idiomatic phrases of other kinds are used adverbially. Thus, —

To and fro, now and then, up and down, again and again, first and last, full speed, full tilt, hit or miss, more or less, head first, upside down, inside out, sink or swim, cash down.

114. A phrase consisting of a noun and its modifiers may be used adverbially. Thus, —

I have waited *a long time.*
You have worked *two hours.*
The gun carries *five miles.*
Move the table *this way.*
They rode silently *the whole way.*
You can do nothing *that way.*
They marched *Indian file.*
The rain fell *hour after hour.*
I have told you *a hundred times.*

In the first sentence the phrase *a long time* modifies the verb-phrase *have waited* as an adverb would do. This phrase consists of the noun *time* with its adjective modifiers *a* and *long.*

Study the other phrases in the same way.

EXERCISES

I

Use each of the adverbial phrases in § 113 in a sentence of your own.

II

Here is a short list of adverbs, with adverbial phrases which have the same meaning: —

courageously: with courage.
eloquently: with eloquence.
purposely: on purpose.
unwillingly: against his will.
silently: in silence.
furiously: with fury.
easily: with ease, without effort.
fearlessly: without fear.
vainly: in vain.
carefully: with care.

Try to continue the list.

Make sentences including each of these adverbs. Substitute for the adverb the corresponding phrase.

III

Pick out the adverbial phrases and tell what each modifies.

1. The wall fell with a crash.
2. The full light of day had now risen upon the desert.
3. These things terrified the people to the last degree.
4. He hastened to the prison at the first glimpse of dawn.
5. By daybreak we had sailed out of sight of land.
6. With smiles the rising morn we greet.
7. Innumerable dismal stories we heard every day.
8. Her time was filled by regular occupations.
9. Early in the morning a sudden storm drove us within two or three leagues of Ireland.
10. A long journey lay before us.
11. The sea-fowl is gone to her nest.
12. The beast is laid down in his lair.
13. The chiming clocks to dinner call.
14. The blanket of night is drawn asunder for a moment.
15. Grapevines twine round shrub and tree.
16. Our coach rattled out of the city.
17. Battles and skirmishes were fought on all sides.
18. The stone cannot be moved from its place by any force.
19. They sat down upon the yellow sand.
20. Large towns were founded in different parts of the kingdom.

SUMMARY

Modifiers

I. Modifiers of the subject (adjective modifiers) : —

1. **Adjectives.**
2. **Adjective phrases.**
3. **Possessives.**
4. **Appositives.**

II. Modifiers of the predicate (adverbial modifiers) : —

1. **Adverbs.**
2. **Adverbial phrases.**

EXERCISES IN ANALYSIS

Analyze the sentences as follows: —

(1) Divide each sentence into the complete subject and the complete predicate.

(2) Point out the simple subject and the simple predicate.

(3) Mention the modifiers of the subject, — adjectives, adjective phrases, possessives, appositives.

(4) Mention the modifiers of the predicate, whether adverbs or adverbial phrases.

EXAMPLE. — A man of courage will not be overcome by trifling obstacles.

MODEL. — The complete subject is *a man of courage;* the complete predicate is *will not be overcome by trifling obstacles.* The simple subject is *man,* which is modified by the adjective *a* and the adjective phrase *of courage;* the simple predicate is the verb-phrase *will be overcome,* which is modified (1) by the adverb *not,* and (2) by the adverbial phrase *by trifling obstacles.*

1. A man of courage will not be overcome by trifling obstacles.
2. The fiddler played out of tune.
3. The portly landlord stared at my uncle with astonishment.
4. A whole regiment of old teapots and ancient earthen plates paraded on the table.
5. The ship was detained for three days by contrary winds.
6. I slept under the tree for a whole hour.
7. The strange figure glided noiselessly out of the room.
8. A huge bedstead stood in one corner of the chamber.
9. My aunt was struck with the lonely appearance of the house.
10. My father's horse suddenly stumbled.
11. The heat of the sun increased every moment.
12. The little girl looked shyly at the traveller.
13. Adam, the old blacksmith, was hammering vigorously on the anvil.
14. Her large blue eyes looked straight at me.
15. A sea of sand extended to the horizon.
16. The summit of the mountain was wrapped in clouds.

CHAPTER XXIV

MODIFIERS OF OTHER MODIFIERS

115. Examine the following sentences: —

A { *rather* / *somewhat* / *very* / *remarkably* / *surprisingly* } stout old gentleman entered.

Here *stout*, an adjective modifier of the subject (*gentleman*), is itself modified by the adverbs *rather*, *somewhat*, etc.

So in the following sentence, *slowly*, an adverbial modifier of the predicate (*ran*), is itself modified by the adverbs *rather*, *somewhat*, etc.

The man ran { *rather* / *somewhat* / *very* / *remarkably* / *surprisingly* } slowly.

Thus we have the general rule: —

116. Modifiers may themselves be modified.

117. Further examples may be seen in the following sentences: —

I. Adjectives modified by adverbs or adverbial phrases (p. 29): —

An *uncommonly* fine apple hung just out of reach.
Your *very* welcome letter came yesterday.
A *rather* loud sound was heard.
An *excessively* hot day followed.
Five men *in all* fell in this skirmish.
Ten men *at least* were killed in the skirmish.
A beggar, ragged *in the extreme*, stood at the corner.

II. Possessive nouns modified by adjectives: —

Young Smith's character is high.
An old man's advice should not be despised.
The reckless boy's life was saved with difficulty.

III. Appositives modified by adjectives or adjective phrases:

Thompson, *the brave* fireman, rescued the child.
Gold, *a precious* metal, is found in California.
The corporal, a man *of great courage*, hastened to the rescue.
My companion, the man *in black*, was waiting for me.

IV. Adverbs modified by adverbs (pp. 29–30): —

The wind blows *less* violently.
Charles is acting *rather* queerly.
I shall speak *quite* frankly.

EXERCISES

I

In the following sentences point out the modifiers of modifiers. Analyze each sentence.

In analyzing, follow the model on page 66, but mention also the modifiers of modifiers. Thus, in analyzing the first sentence, after stating that the simple subject (*watermelon*) is modified by the adjectives *a* and *large*, add that *large* is modified by the adverb *very*.

1. A very large watermelon grew on the vine.
2. Arthur, the clever young engineer, is advancing rapidly.
3. The culprit answered rather faintly.
4. The river is rising somewhat rapidly.
5. A young man's plans may be very easily changed.
6. The king, a proud and somewhat reckless man, resisted stubbornly enough.
7. My friend, the captain of the troop, came to the rescue.
8. An uncommonly early spring burst upon us suddenly.
9. A strangely dismal landscape lay before us.
10. The brave lad's efforts were richly rewarded.

CHAPTER XXV

COMPLEMENTS — THE DIRECT OBJECT OR OBJECT COMPLEMENT

118. Compare the verbs in the following sentences: —

The dog | *barked.*
Brutus | *stabbed* Cæsar.

We see at once that, in the first, the predicate verb *barked* is not followed by any noun, but that, in the second, the predicate verb *stabbed* is followed by the noun *Cæsar.*

Further, we note that *stabbed* really needs to be followed by a noun or pronoun if the sense is to be complete. *Brutus stabbed* would seem to us unfinished. We should ask, "*Whom* did he stab?" For it is impossible to stab without stabbing *somebody* or *something.*

On the other hand, the verb *barked* is complete in its meaning, and does not need a noun after it. In fact, if we were to add a noun to the sentence "The dog barked," we should make nonsense out of it. A dog does not *bark anybody* or *bark anything.*

When we examine the noun that follows *stabbed* and **completes its meaning,** we find that it is the name of the person (*Cæsar*) to whom the act expressed by the verb was done, that is, **it denotes the receiver of the action.**

119. Study the following sentences: —

God created the world.
The smith made an anchor.
We manufacture shovels.
The earth produces grain.

Here the noun that follows each predicate verb **to complete** its meaning denotes **that which the action produces.**

120. **Some verbs may be followed by a substantive denoting that which receives the action or is produced by it. These are called transitive verbs. All other verbs are called intransitive.**

A substantive that completes the meaning of a transitive verb is called its direct object.

The direct object is often called the object complement.

121. These rules are illustrated below: —

I. Transitive verbs with direct object: —

The fox *seized* the *goose* in his mouth.
Marshall *discovered gold* in California.
The mob *attacked* the king's *palace*.
The brave dog *rescued* the little *girl*.

II. Intransitive verbs (no object): —

Everybody *laughed*.
Roses *bloom* in the garden.
The boat *lies* at anchor.
I *have fished* all day long.

122. **A verb which is transitive in one of its senses may be intransitive in another.**[1]

TRANSITIVE	INTRANSITIVE
The girl *filled* the *cup* with water.	The girl's eyes *filled* with tears.
The fireman *ran* the *locomotive*.	The horse *ran*.
The traveller *dried* his *coat*.	The water *dried* up.

123. A transitive verb may be used without an object expressed or even distinctly thought of.

Thus we may say "The horse *eats*," as well as "The horse *eats his grain*"; "The soldier *fires*," as well as "The soldier *fires his rifle*"; "The man *writes*," as well as "The man *writes a letter*."

In such cases the transitive verb is said to be used **absolutely.**

[1] §§ 122–124 may be omitted till review.

124. Many transitive verbs may be used absolutely, — that is, merely to express action without any indication of the direct object.

It is easy to distinguish between a transitive verb used absolutely and a real intransitive verb. In the case of a transitive verb used absolutely, one can always add a noun or pronoun as the direct object; in the case of a real intransitive verb, this is never possible. Thus, —

The man *eats.*	The man *laughs.*
We can add a direct object (like *an apple, his food, his dinner*) at will. *Eats*, then, in this sentence, is not an **intransitive** verb but a **transitive** verb used **absolutely.**	Here we cannot possibly add a noun or pronoun as the direct object. *Laughs*, then, is a real **intransitive** verb.

EXERCISES

I

In the following sentences tell whether the verbs are transitive or intransitive, and pick out the direct objects.

1. Jane wrote a hurried note.
2. A few musketeers followed me.
3. The baron pardoned the young couple.
4. Every science has its undiscovered mysteries.
5. Through the darkness and the cold we flew.
6. The enemy made frequent and desperate sallies.
7. We heard the sound of music in the distance.
8. The gallant greyhounds swiftly ran.
9. The Scots killed the cattle of the English.
10. Down the ashes shower like rain.
11. He turned away and strode off in the opposite direction.
12. The sheep and the cow have no cutting teeth in the upper jaw.
13. A tap on her door interrupted these musings.
14. Bessy's lip trembled and the color sprang to her face.
15. How had the gentle spirit of that good man sweetened our natures!

II

Study the following sentences as in Exercise I.

1. How I envied the happy groups on the tops of the stagecoaches!
2. The carriage came on at a furious rate.
3. The Highlanders suddenly flung away their muskets, drew their broadswords, and rushed forward with a fearful yell.
4. I see the path of duty before me.
5. Nothing could resist their onset.
6. The fleet bombarded the town.
7. A crowd of children was following the piper about the streets.
8. Streams of lava rolled down the side of the mountain.
9. The anchor would not hold the ship.
10. The bomb exploded and scattered destruction.
11. The tide ebbed and left the boat on the bar.
12. A terrible earthquake has almost destroyed the city.
13. The flames poured out of the upper windows of the factory.
14. The conspirators attacked Cæsar in the Senate-house. He resisted them for a time, but at last fell at the foot of Pompey's statue.

III

In several pronouns the object has a special form, different from that of the subject. Thus, —

SUBJECT. — *I* have a knife.	*He* is my friend.
OBJECT. — You blame *me*.	I like *him*.

Fill each blank with a pronoun used as an object.

1. They found —— in the woods.
2. My friend asked —— to dinner.
3. The savage dog bit —— severely.
4. Our teacher has sent —— home.
5. Their uncle visited —— last week.
6. The rain drenched —— in spite of my umbrella.
7. Mary's brother helped —— with her lesson.
8. Arthur's book interests —— very much.
9. The flood drove —— from our farm.
10. A raft carried —— across the river.

IV

Use each of the following transitive verbs with a direct object in a sentence: —

Fills, has chased, spent, destroys, made, drew, cut, found, see, throws, hurled, began, seized, had climbed, greets, took, startle, shelters, have sought, contains, pulled, rob, open, have called, obeyed, defeated, hid, is building, envied, will save.

CHAPTER XXVI

ANALYSIS — THE DIRECT OBJECT

125. You have already learned to analyze a sentence (1) by dividing it into the **complete subject** and the **complete predicate,** (2) by pointing out the **adjective modifiers** of the **subject** and the **adverbial modifiers** of the **predicate,** and (3) by mentioning **modifiers of modifiers** (p. 68).

126. In the preceding chapter we have studied another element of the complete predicate, namely, the **direct object.** This **completes the sense** of the verb by naming the receiver or product of the action. It is therefore called a **complement.**

Accordingly, in analyzing a sentence that contains a direct object, the object is not mentioned among the modifiers, but is specially named by itself. Thus, —

The clever young mechanic | earned money very rapidly.

MODEL. — This is a declarative sentence. The complete subject is *the clever young mechanic;* the complete predicate is *earned money very rapidly.* The simple subject is the noun *mechanic;* the simple predicate is the verb *earned. Mechanic* is modified by the adjectives *the, clever,* and *young. Earned* is modified by the adverb *rapidly; rapidly* is modified by the adverb *very. Money* is the direct object of the transitive verb *earned,* and completes its sense.

Analyze the sentences on pages 71–72.

CHAPTER XXVII

ACTIVE AND PASSIVE VERBS[1]

127. Compare the following sentences: —

John struck Thomas.
Thomas was struck by John.

These sentences express the same idea. In both it is John who gave the blow and Thomas who received it. Yet the form of the sentences is quite different.

(1) In the first, *John* is the subject; in the second, the subject is *Thomas*.

(2) In the first, the subject *John* is represented as acting in some way, as **doing something,** and what he was doing is expressed by the verb *struck*. In the second, the subject *Thomas* is not represented as doing anything; the verb-phrase *was struck* indicates, on the other hand, that **something was done to him** by somebody else.

There is, then, an essential difference of meaning between *struck* and *was struck*. *Struck* represents its subject (*John*) as **acting,** and *was struck* represents its subject (*Thomas*) as **acted upon,** that is, as **receiving** an action done by some one else.

This difference in meaning between *struck* and *was struck* is called a distinction of **voice.** *Struck* is said to be in the **active voice**; *was struck* in the **passive voice.**

Passive in this use means "acted *upon*."

Other examples are: —

The trapper *was attacked* by a bear.
Montcalm *was defeated* by Wolfe.
Locomotives *are driven* by steam.

[1] An elementary study of the passive is introduced here in order to complete the account of transitive verbs and to prepare for the predicate nominative.

128. In changing the sentence "John struck Thomas" into the passive form, "Thomas was struck by John," we note —

(1) that *Thomas*, the object of the active verb (*struck*), becomes the subject of the passive verb (*was struck*);

(2) that *John*, the subject of the active verb, becomes an adverbial phrase (*by John*), modifying the passive verb *was struck*.

129. **Voice is that property of verbs which indicates whether the subject acts or is acted upon.**

130. **There are two voices, — the active and the passive.**

A verb is in the active voice when it represents its subject as the doer of an act.

A verb is in the passive voice when it represents its subject as the receiver or the product of an action.

The object of the active verb becomes the subject of the passive, and the subject of the active becomes in the passive an adverbial phrase modifying the predicate verb.

131. The passive voice is expressed by means of **verb-phrases** with *is* (*was*, *have been*, etc.). Thus, —

The general *is worshipped* by his men.
The trees *are stripped* of their leaves by the wind.
The locomotive *was wrecked* by the collision.
Our money *has been stolen*.

EXERCISES

I

Find the passive verbs (verb-phrases). Mention the subject of each sentence.

1. The ship was driven upon the rocks.
2. My command was promptly obeyed.
3. Now were the gates of the city broken down by General Monk.
4. Suddenly, while I gazed, the loud crash of a thousand cymbals was heard.

5. Judgment is forced upon us by experience.
6. Youth is always delighted with applause.
7. The hall was immediately cleared by the soldiery.
8. Just before midnight the castle was blown up.
9. My spirits were raised by the rapid motion of the journey.
10. One of the robbers was captured.
11. A great council of war was held in the king's quarters.
12. Many consciences were awakened; many hard hearts were melted into tears; many a penitent confession was made.

II

Change each verb in Exercise I to the active form, supplying a subject when one is needed.

EXAMPLE. — The ship was driven upon the rocks.
The storm drove the ship upon the rocks.

III

Change each verb from the active form to the passive. Note that the object will become the subject.

EXAMPLE. — Her friends loved *her*.
She was loved by her friends.

1. The sailor rescued the child.
2. Columbus discovered America.
3. The French settled Louisiana.
4. Intemperance wrecked the man's life.
5. Edward VII. succeeded Victoria.
6. The Americans captured Major André.
7. Longfellow wrote "Hiawatha."
8. Robert Fulton invented the steamboat.
9. Exercises in analysis sharpen our wits.
10. An eclipse of the sun terrified the savages.
11. Julius Cæsar twice invaded Britain.
12. Tom's clever play won the game.
13. A landslide buried the house.
14. Lightning struck the statue.
15. Her brother's unkindness grieved Jane.

CHAPTER XXVIII[1]

COMPLEMENTS — PREDICATE OBJECTIVE

132. Examine the following sentence: —

The people | elected Adams president.

The transitive verb *elected* has **two objects,** (1) the **direct object,** *Adams,* and (2) a second object, *president,* referring to the same person as the direct object and completing the sense of the predicate. This second noun we may call a **predicate objective.**

133. Verbs of choosing, calling, naming, making, and thinking may take two objects referring to the same person or thing.

The first of these is the direct object, and the second, which completes the sense of the predicate, is called a predicate objective.

The **predicate objective** is often called the **complementary object** or the **objective attribute.**

Examples may be seen in the following sentences: —

Washington called the man friend.
The nobles made the prince their king.
I call this headache a nuisance.
Cæsar appointed Brutus governor.
I thought him a rascal.
The judge deemed him a criminal.
The club chose Thomas secretary.

134. An **adjective** may serve as a **predicate objective.** Thus, —

I call such conduct *unwise.*
The teacher pronounced the exercise *perfect.*
We deem it *unwise.*
Preston's rashness makes his friends *uneasy.*
Fretfulness makes life *miserable.*
His companions thought him *gentlemanly.*

[1] Pp. 77–79 may be omitted till review.

135. Predicate objectives must be carefully distinguished from **nouns in apposition** with the direct object.

APPOSITIVE	PREDICATE OBJECTIVE
The pirates charged Kidd, their *captain*, with treachery.	The pirates elected Kidd *captain*.

(1) In the first sentence the **appositive**, *captain*, is simply added to *Kidd* to **describe** Kidd. It might be omitted, without making the sense incomplete: —

The pirates charged Kidd with treachery.

(2) In the second sentence the **predicate objective**, *captain*, **is not** a mere descriptive word, to be omitted at our pleasure. If we cut it out, the sense is incomplete. "The pirates elected Kidd" would at once suggest the question: "Elected him *what?* Captain? or cook? or commodore?" The **predicate objective** completes the meaning of the **verb**, forming a necessary part of the statement.

In this construction the **direct object** is, strictly speaking, the object of the whole idea expressed by the verb and the predicate objective or adjective. Compare "He *made* the child *quiet*" with "He *quieted* the child"; "He *made* the wall *white*" with "He *whitened* the wall." *Made quiet = quieted; made white = whitened.*

EXERCISES

I

Fill each blank with a predicate objective.

1. The boys elected Will Sampson —— of the boat club.
2. I always thought your brother an excellent ——.
3. Do you call the man your ——?
4. The governor appointed Smith ——.
5. Everybody voted the talkative fellow a ——.
6. The pirates chose Judson ——.
7. The hunter called the animal a ——.
8. My parents named my brother ——.
9. The merchant's losses made him a poor ——.

II

Fill each blank with an adjective used as a predicate objective.

1. A good son makes his mother ——.
2. The jury declares the prisoner ——.
3. This noise will surely drive me ——.
4. The sedate burghers thought the gay youngster very ——.
5. The travellers thought the river ——.
6. Our elders often think our conduct ——.
7. I call the boy —— for his age.
8. Exercise makes us ——.
9. A good dinner makes a man ——.
10. Do you pronounce the prisoner ——?
11. Do you think us ——?
12. Why did you paint your boat ——?

III

Analyze the sentences in Exercises I and II, according to the model on page 73 (substituting, of course, "predicate objective," or "adjective used as predicate objective," for "direct object" when necessary).

IV

Pick out (1) transitive verbs, (2) direct objects, and (3) predicate objectives.

1. Pope had now declared himself a poet.
2. The people call it a backward year.
3. He called them untaught knaves.
4. He could make a small town a great city.
5. She called him the best child in the world.
6. A man must be born a poet, but he may make himself an orator.
7. Fear of death makes many a man a coward.
8. Ye call me chief.
9. The Poles always elected some nobleman their king.
10. I have been in Malta a short time and have found the inhabitants hospitable and pleasant.

CHAPTER XXIX

COMPLEMENTS — PREDICATE ADJECTIVE

136. An **adjective** may or may not stand in a different part of the sentence from the noun or pronoun to which it belongs. Thus, in

The *mad dog* | ran up the street,

the adjective *mad* and its noun are both in the **subject**; in

The farmer | shot the *mad dog*,

the adjective and its noun are both in the **predicate.** On the other hand, in

The *dog* | is *mad*,

the adjective *mad* is in the **predicate,** and *dog*, the noun to which it belongs, is the **subject** of the sentence.

137. An adjective in the predicate belonging to a noun or pronoun in the subject is called a predicate adjective.

A predicate adjective completes the meaning of the predicate verb and is therefore called a complement.

138. Only a few verbs may be followed by a predicate adjective. The commonest are *is* (*was* and other forms of the copula), *become*, and *seem*.

Others are verbs resembling *is*, *become*, or *seem* in sense (as, *grow*, *turn*, *prove*, *appear*), and the passive of some verbs of *calling*, *making*, and *thinking*.

The insolent airs of the stranger became *offensive*.
He grew *careless* of life, and wished for death.
The prisoner appeared very *calm*.
Russell turned *pale* at these words.
The weather proved extremely *bad* the whole day.
Stand *quiet*. [Compare: Be *quiet*.]
Tom was made *angry* by these taunts.

139. After *look, sound, taste, smell, feel,* an **adjective** is used to describe the subject. Thus, —

She looks *beautiful.* [NOT: looks beautifully.]
The bells sound *harsh.* [NOT: sound harshly.]
My luncheon tastes *good.* [NOT: tastes well.]
The flowers smell *sweet.* [NOT: smell sweetly.]
Velvet feels *smooth.* [NOT: feels smoothly.]

140. An **adjective phrase** (p. 52) may be used as a predicate adjective. Thus, —

Jane seemed *in good spirits.* [Compare: Jane seemed *cheerful.*]

EXERCISES

I

Pick out the predicate adjectives (or adjective phrases). Show that each describes the subject of the sentence.

1. The weather was chilly.
2. The contest was sharp.
3. In the north the storm grew thick.
4. Soon his eyes grew brilliant.
5. Some fortifications still remained entire.
6. He lay prostrate on the ground.
7. The evening proved fine.
8. Alfred Burnham has become penitent.
9. The same law holds good.
10. She seemed anxious and looked pale.
11. Their hearts have grown desperate.
12. The captain appeared impatient.
13. The chieftain looked stern and terrible.
14. Many houses were then left desolate.
15. Gertrude remained aghast and motionless.
16. The captive stood stubborn and rigid.
17. All my efforts were in vain.
18. Such conduct is thought improper.
19. The air was fresh but balmy.

20. He lay for a long while motionless and silent.
21. A great part of the island is rather level.
22. Their conversation was gay and animated.
23. He had become sluggish and self-indulgent.
24. Martha was blunt and plain-spoken to a fault.
25. In the tall towers by the wayside the bells hung mute.
26. Lochiel was wise in council, eloquent in debate, ready in devising expedients, and skilful in managing the minds of men.
27. Captain Brown and Miss Jenkyns were not very cordial to each other.
28. For a moment his life was in jeopardy.
29. James returned from Hounslow to Westminster in a gloomy and agitated mood.

II

Fill each blank with a predicate adjective. Observe that each adjective completes the predicate but describes the subject.

1. The storm came on very suddenly. The whole landscape became ——.
2. The lake is —— to-day.
3. Seals look ——, but are not dangerous.
4. The dog proved —— to his master.
5. Washington was —— in war and —— in peace.
6. The leaves turn —— in the autumn.
7. John has grown very —— in the past year.
8. Every lesson seems —— to the indolent.
9. Such conduct appears —— to me.
10. Do not look so ——.
11. Why does Mary seem so ——?
12. Is the ice ——? It looks —— enough.
13. You do not appear very ——.
14. The iron grew —— in the fire.
15. Your affection for your friend has grown ——.
16. The weather has been —— of late.
17. Be ——, and you will be ——.
18. Never be ——, for carelessness is stupidity.

CHAPTER XXX

COMPLEMENTS — PREDICATE NOMINATIVE

141. The meaning of such intransitive verbs as *is, seem,* and *become* may be completed by the addition of a **noun** or a **pronoun.** Thus, —

William II. is *emperor.*
Johnson became *governor.*
I am your *friend.*
It was *I.* You are *he.*

Each of the italicized substantives describes or defines the **subject,** and completes the meaning of the **predicate.**

Such substantives are called **predicate nominatives.** The predicate nominative, like the predicate adjective (p. 80), is a **complement.**

A predicate nominative or adjective is sometimes called an attribute.

142. Some **passive verbs** may be followed by a **predicate nominative.** Thus, —

Jackson was elected *president.*
The boy was named *Philip.*
The animals are called *kangaroos.*
He was proclaimed *commander.*

143. A substantive standing in the predicate after an intransitive or passive verb, and referring to the same person or thing as the subject, is called a predicate nominative.

EXERCISES

I

Make ten sentences containing a predicate nominative after *am, is, are, was, were, has been,* or *had been;* ten after *became, seems, was chosen, will be elected, was declared,* or the like.

Select the subjects of your sentences from the following list: —

Thomas Jefferson, George III., Columbus, De Soto, Panama, Russia, Rome, elms, ash, carriage, sword, story, scissors, history, pencil, ships, Carlo, football, oranges, peace, lemons, war, kindness, verb, noun, pronoun, verb-phrase, I, you.

II

Fill each blank with a predicate nominative. If there is no blank, mention the predicate nominative.

1. Thomas Smith is my ——.
2. My father's name is ——.
3. A noun is the —— of a person, place, or thing.
4. A pronoun is a —— used instead of a noun.
5. The banana is a delicious ——.
6. The boys are all ——.
7. Napoleon was —— of France.
8. Albert has been your —— for many years.
9. We had been —— in England.
10. My birthday present will be a ——.
11. Fire is a good —— but a bad ——.
12. Hunger is the best ——.
13. Our five senses are ——, ——, ——, ——, and ——.
14. My favorite flower has always been the ——.
15. A friend in need is a —— indeed.
16. Virtue is its own ——.
17. My favorite game is ——.
18. Milton was an English ——.
19. "Hiawatha" is a —— by Longfellow.
20. Benjamin Franklin was a ——.
21. John Adams was the second —— of the United States.
22. He was a gracious master, a trusty ally, a terrible enemy.
23. Every large country house became a fortress.
24. Here I lay for the space of many years a close prisoner.
25. The country behind him was a wilderness; and soon the country before him became equally desolate.

CHAPTER XXXI[1]

DIRECT OBJECT AND PREDICATE NOMINATIVE DISTINGUISHED

144. The difference between the **direct object** of a **transitive** verb and a **predicate nominative** after an **intransitive** verb is very great; but the two constructions are often confused by beginners.

145. The only resemblance is that both the direct object and the predicate nominative serve to **complete the meaning** of the predicate verb.

Study the following pair of sentences: —

Cæsar conquers the general.
Cæsar becomes general.

These two sentences appear, at the first glance, to resemble each other very strongly in their make-up; but closer examination shows that the construction of *general* is by no means alike in the two sentences.

(1) In the first, the *general* and *Cæsar* are **two different persons.** *Cæsar*, the subject, is the person who conquers, and the *general* is the person whom Cæsar conquers. *General*, then, is the **direct object** of the transitive verb *conquers.*

(2) In the second sentence, *Cæsar*, the subject, does not do anything to the *general.* On the contrary, *Cæsar* and the *general* are **one and the same person.** The verb *becomes*, then, is not a transitive verb, and *general* cannot be its object. In this sentence *general* is a **predicate nominative.**

The difference between the two sentences may be stated as follows: —

[1] This chapter is for reference, in case the pupil finds difficulty in distinguishing the direct object from the predicate nominative.

In the first:	In the second:
1. The noun in the predicate (*general*) refers to a person different from the subject (*Cæsar*).	1. The noun in the predicate (*general*) refers to the same person as the subject (*Cæsar*).
2. The verb of the predicate (*conquers*) is transitive.	2. The verb of the predicate (*becomes*) is intransitive.
3. The noun in the predicate (*general*) is the direct object of the verb (*conquers*). It names the person to whom the subject does something.	3. The noun in the predicate (*general*) is not an object of any verb, but is closely associated with the subject (*Cæsar*). It defines or explains what the subject is or becomes.

EXERCISES

I

In the following sentences pick out (1) the simple subjects, (2) the simple predicates, (3) the predicate nominatives.

1. Malcolm was a brave and wise prince.
2. The Malay has been a fearful enemy for months.
3. Still he continued an incorrigible rascal.
4. Dewdrops are the gems of morning,
   But the tears of mournful eve.
5. Every instant now seemed an age.
6. Dr. Daniel Dove was a perfect doctor. His horse Nobs was a perfect horse.
7. The name of Francis Drake became the terror of the Spanish Indies.
8. Great barkers are no biters.
9. Jane will prove a well-disposed girl.
10. He may become a troublesome neighbor to us.
11. The bridge was only loose planks upon large trestles.
12. A very agreeable companion may, and often does, prove a very improper and very dangerous friend.
13. Real friendship is a slow grower.
14. The bee is a very honest citizen.

II

Pick out the predicate nominatives and the direct objects. Explain the difference between the two constructions.

1. The landscape was a forest wide and bare.
2. Here the Albanian proudly treads the ground.
3. Honor is the subject of my story.
4. I alone became their prisoner.
5. A strange group we were.
6. The family specialties were health, good-humor, and vivacity.
7. The deep war-drum's sound announced the close of day.
8. You seem a sober ancient gentleman.
9. His house, his home, his heritage, his lands,
   He left without a sigh.
10. On the tenth day of June, 1703, a boy on the topmast discovered land.
11. Jack has turned coward.
12. This southern tempest soon
    May change its quarter with the changing moon.
13. Mr. Bletson arose and paid his respects to Colonel Everard.
14. Escape seemed an impossible thing.
15. Here I reign king.
16. Jane uttered a half-stifled shriek.
17. The sailors joined his prayer in silent thought.
18. We have been lamenting your absence.
19. This spark will prove a raging fire.
20. Was Gerald elected treasurer of the club?

III

In analysis, a predicate nominative or predicate adjective should be mentioned by itself and not treated as a modifier.

EXAMPLE. — Malcolm was a brave and wise prince.

MODEL. — [Give subject, predicate, etc., as in the model, p. 73. Then add: —] The complement is the predicate nominative *prince*; it completes the predicate and describes the subject.

Analyze the sentences in Exercise I on page 86.

CHAPTER XXXII

PRONOUN AS PREDICATE NOMINATIVE

146. With **pronouns** the difference of construction between the **direct object** and the **predicate nominative** may often be seen clearly; for the **subject form** of some pronouns differs greatly from the **object form.**

DIRECT OBJECT	PREDICATE NOMINATIVE
He loves *me.*	It is *I.*
Cæsar killed *him.*	Cæsar was *he.*
The teacher praised *us.*	It was *we.*
The general blamed *them.*	If ever there were happy men, the discharged soldiers were *they.*

EXERCISE

Errors in the use of pronouns are common.

The pronouns in the following sentences are correctly used. Pick out the subjects and the predicate nominatives.

1. "Who 's there?" "It 's I!"
2. I wish to see Mr. Smith. Are you he?
3. "Do you know John Anson?" "Yes, that 's he!"
4. "I asked to see your sons. Are these they?"
   "Yes, these are they. Shall I tell you their names?"
5. "It 's she! There she is!" cried the children eagerly.
6. Yes, it was he, — the famous admiral.
7. I wish it had n't been I that broke the window.
8. If that is the rich Mrs. Blank, I should n't like to be she.
9. "Who 's there?" "It 's we." "Who are you?"
10. The best grammarians in the village are we four girls.

Copy these sentences, omitting the predicate nominatives. Then fill the blanks with pronouns.

CHAPTER XXXIII

COMPLEMENTS MODIFIED

147. Complements may be modified in various ways.

148. An object or a predicate nominative may be modified by an adjective, an adjective phrase, a possessive, an appositive, or an appositive phrase. Thus, —

Brutus stabbed *the mighty* Cæsar. [The direct object (*Cæsar*) is modified by the adjectives *the* and *mighty*.]

The sultan wore a girdle *of gold*. [The direct object (*girdle*) is modified by the adjective *a* and the adjective phrase *of gold*.]

John has lost *William's* book. [The direct object (*book*) is modified by the possessive noun *William's*.]

Brutus stabbed Cæsar, *his friend*. [The direct object (*Cæsar*) is modified by the appositive phrase *his friend*.]

Cæsar was *a great* conqueror. [The predicate nominative (*conqueror*) is modified by the adjectives *a* and *great*.]

Cæsar was *the* conqueror *of Gaul*. [The predicate nominative (*conqueror*) is modified by the adjective *the* and the adjective phrase *of Gaul*.]

Cæsar was *Antony's* friend. [The predicate nominative (*friend*) is modified by the possessive noun *Antony's*.]

Cæsar became consul, *the highest magistrate of the Romans*. [The predicate nominative (*consul*) is modified by the appositive phrase *the highest magistrate of the Romans*. This phrase consists of the appositive *magistrate* and its modifiers (the adjectives *the* and *highest* and the adjective phrase *of the Romans*).]

149. A predicate adjective may be modified by an adverb or an adverbial phrase. Thus, —

Francis was *surprisingly* tall. [The predicate adjective (*tall*) is modified by the adverb *surprisingly*.]

The captain became angry *in the extreme*. [The predicate adjective (*angry*) is modified by the adverbial phrase *in the extreme*.]

EXERCISES

I

Analyze sentences 1–3, 7–14 on page 86.

EXAMPLE. — The bee is a very honest citizen.

MODEL. — The complete subject is *the bee;* the complete predicate is *is a very honest citizen.* The simple subject is *bee,* which is modified by the adjective *the.* The simple predicate is *is.* The complement is the predicate nominative *citizen,* which is modified by the adjectives *a* and *honest.* The adjective *honest* is modified by the adverb *very.*

SUMMARY

COMPLEMENTS

A substantive or adjective added to the predicate verb to complete its meaning is called a complement.

Complements are of four kinds, — the direct object, the predicate objective, the predicate adjective, and the predicate nominative.

1. Some verbs may be followed by a substantive denoting that which receives the action or is produced by it. These are called transitive verbs. All other verbs are called intransitive.

A substantive that completes the meaning of a transitive verb is called its direct object.

2. Verbs of choosing, calling, naming, making, and thinking may take two objects referring to the same person or thing.

The first of these is the direct object, and the second, which completes the sense of the predicate, is called a predicate objective.

An adjective may serve as a predicate objective.

3. An adjective in the predicate belonging to a noun or pronoun in the subject is called a predicate adjective.

Several intransitive or passive verbs may be followed by a predicate adjective. The commonest verbs in this use are *is* (with other forms of the copula), *become*, and *seem*.

4. A substantive standing in the predicate after an intransitive or passive verb, and referring to the same person or thing as the subject, is called a predicate nominative.

CHAPTER XXXIV

INDIRECT OBJECT

150. Examine the following sentence: —

John sent a letter.

Here the transitive verb *sent* is followed by its **direct object,** *letter*.

If we wish, however, to mention the **person to whom** John sent the letter, we may insert a noun or pronoun immediately after the verb. Thus, —

John sent { *Mary* / *her* } a letter.

The transitive verb *sent* will then have **two objects:** —

(1) its **direct object,** *letter;*

(2) an **indirect object,** *Mary* (or *her*), denoting the **person to whom** John sent the letter, — that is, the person toward whom is directed the action expressed by the rest of the predicate.

Other examples of verbs with (1) a **direct object** only, and (2) both a **direct** and an **indirect object,** may be seen in the following sentences: —

Direct Object only	Direct Object and Indirect Object
My father gave money.	My father gave the *sailor* money.
I sent a message.	I sent *him* a message.
Thomas lent his knife.	Thomas lent *Albert* his knife.
He brought a book.	He brought *me* a book.
He told his errand.	He told *her* his errand.

151. Some transitive verbs may take two objects, a direct object and an indirect object.

The indirect object denotes the person or thing toward whom or toward which is directed the action expressed by the rest of the predicate.

152. The verbs that take an indirect object are, for the most part, those of *telling, giving, refusing,* and the like.

Such are: allot, assign, bequeath, bring, deny, ensure, fetch, forbid, forgive, give, grant, guarantee, leave, lend, pardon, pay, refund, refuse, remit, sell, show, spare, tell, vouchsafe.

153. The position of the indirect object is immediately after the verb. Thus, —

The merchant sold *him* the goods. [Not: The merchant sold the goods *him.*]

The banker refused my *friend* credit. [Not: The banker refused credit my *friend.*]

154. The indirect object may be recognized by the following test: —

It is always possible to insert the preposition *to* before the indirect object without changing the sense.

155. The indirect object is sometimes used without a direct object expressed. Thus, —

He told *John.*

Here *John* may be recognized as the indirect object by the test already given (§ 154): we may insert *to* before it without destroying the sense.

156. The indirect object is a modifier of the predicate.

EXERCISES

I

Fill each blank with an indirect object (noun or pronoun).

1. My sister gave —— a book.
2. A deserter brought —— news of the battle.
3. The king granted —— a pension of a hundred pounds.
4. Alfred will show —— his collection of postage stamps.
5. The governor paid —— the reward.

6. The prisoner told —— the whole story.
7. De Quincey's father left —— a large sum of money.
8. Our teacher granted —— our request.
9. Can such conduct give —— any satisfaction?
10. His indulgent father forgave —— his many faults.
11. Will the grocer refuse —— credit?
12. The surly porter refused —— admission.
13. Poor little Fido gave —— a piteous look.
14. Can you spare —— ten dollars?

II

In the following sentences pick out all the direct objects, and all the phrases in which the idea of the indirect object is expressed by means of *to*.

1. The money was paid to his creditors.
2. The largest share fell to John.
3. To Mortimer will I declare these tidings.
4. Clarence has told all his troubles to you.
5. The stranger entrusted his message to Oliver.
6. You pay little attention to my words.
7. The judges awarded the prize to Roland.
8. The package was delivered to the expressman.
9. The guide showed the palace to the travellers.
10. The scout made his report to the officer.
11. I have sold my horse to Mr. Atherton.

III

Make ten sentences containing the following verbs, each with both a direct and an indirect object: —

Sold, told, pays, sends, will bring, have brought, had shown, fetches, denied, lent.

IV

Analyze the sentences that you have made in Exercises I and III. In analyzing, the indirect object should be mentioned as a modifier of the predicate.

V

In the following sentences find (1) the subjects, (2) the predicates, (3) the direct objects, (4) the indirect objects.

1. I shall assign you the post of danger and of renown.
2. The king ordered him a small present and dismissed him.
3. The thoughts of the day gave my mind employment for the whole night.
4. Miss Pratt gave Uncle Adam a jog on the elbow.
5. The king made me a present.
6. I will bring you certain news from Shrewsbury.
7. I will deny thee nothing.
8. Fetch me the hat and rapier in my cell.
9. Forgive us our sins!
10. My father gave him welcome.
11. I will not lend thee a penny.
12. The mayor in courtesy showed me the castle.
13. I will tell you a pretty tale.
14. Vouchsafe me one fair look.
15. The reading of those volumes afforded me much amusement.
16. I have occasioned her some confusion, and, for the moment, a little resentment.
17. He 'll make her two or three fine speeches, and then she 'll be perfectly happy.
18. The evening had afforded Edmund little pleasure.
19. Mrs. St. Clair here wished the happy pair good morning.
20. Will you lend me your aid?
21. Did he offer thee money?
22. Shall I bring you your letters?
23. Send me your bill.
24. Why did you not tell me the truth?

VI

Analyze the sentences in Exercise V.

Remember that each direct object should be treated as a complement of the predicate and each indirect object as a modifier.

CHAPTER XXXV

INDEPENDENT ELEMENTS IN THE SENTENCE— INTERJECTIONS, VOCATIVES, AND EXCLAMATORY SUBSTANTIVES

157. An **interjection,** as we have already learned, usually has no grammatical connection with the sentence in which it stands (§ 73). Thus, —

O, I understand you now.
Ah! the road is long and rough.
Hullo! I see my friend Jack on the corner.

For other examples, see page 40.

158. A word or group of words that has no grammatical connection with the sentence in which it stands is called an independent element.

159. In analyzing a sentence, an independent element is mentioned by itself and not as a part of the complete subject or the complete predicate.

160. Other independent elements which are similar in their use to interjections are the **vocative** and the **exclamatory substantive.**

161. Examine the following sentence: —

Thomas, you are a troublesome fellow.

Here the noun *Thomas* is used as a **call** to attract the attention of the person addressed. It is not the subject of the sentence. Indeed, it has no connection of any kind with the verb. Omit *Thomas,* and the meaning of the sentence is not changed.

Nouns thus used in **direct address** are said to be in the **vocative** (that is, the "calling") construction.

162. A noun used for the purpose of addressing a person directly, and not connected with any verb, is called a vocative.

A vocative is also called a **vocative nominative** or **nominative of direct address.**

163. A noun or pronoun may be used as an exclamation without a verb. Thus, —

Poor *John!* he is in great trouble.
Poor, unfortunate *I!* no help is at hand.
Nonsense! I don't believe a word of it.

A noun or pronoun used as an exclamation is called an exclamatory substantive.

164. The exclamatory substantive should be carefully distinguished from the vocative.

Poor John, you are in great trouble. [Vocative.]
Poor John! He is in great trouble. [Exclamatory substantive.]

In the first sentence, the speaker is directly addressing John; hence *John* is in the **vocative** construction.

In the second sentence, the speaker is talking about John, not addressing him; hence *John* is an **exclamatory substantive.**

EXERCISES

I

Fill the blanks with vocatives.

Observe that each sentence is complete already, and that therefore the vocatives are not necessary to the thought.

1. We shall miss you very much, ——.
2. Come hither, ——, and sit upon my knee.
3. What is your name, ——?
4. ——, can you tell me the road to Denver?
5. ——, spare that tree.
6. Don't disappoint me, ——. I trust you absolutely.
7. Jog on, ——, and we shall soon reach the stable.
8. Run, ——! The savages are after us!
9. Swim, ——, for your life! A shark is chasing you!
10. Jump, ——! It's our last chance!

II

In each of the following sentences mention the subject and the predicate.

Mention also any interjections or vocative nouns which the sentences contain.

1. O learned sir,
   You and your learning I revere.
2. The good old man
   Means no offence, sweet lady!
3. Good-by! Drive on, coachman.
4. Why, Sir John, my face does you no harm.
5. Good cousin, give me audience for a while.
6. Receive the prize, victorious prince.
7. "Wake, Allan-bane!" aloud she cried
   To the old minstrel by her side.
8. Bid adieu, my sad heart, bid adieu to thy peace.
9. My dear little cousin, what can be the matter?
10. Come, Evening, once again, season of peace!
11. Plain truth, dear Murray, needs no flowers of speech.
12. Lo, Cæsar is afraid!
13. Go, my dread lord, to your great-grandsire's tomb.
14. Why do you stay so long, my lords of France?
15. My pretty cousins, you mistake me much.
16. Come on, Lord Hastings. Will you go with me?
17. O Romeo, Romeo, brave Mercutio's dead!
18. I will avenge this insult, noble queen.
19. O friend, I seek a harborage for the night.
20. Sir, Octavius is already come to Rome.

III

Write sentences containing the following nouns, (1) as vocatives, (2) as exclamatory substantives. Use an adjective with each noun.

Mary, boy, hunter, Rover, Scott, woman, friend, comrades, king, sailor, Harry, winter, rain, father, brother.

IV

Pick out all the vocatives and all the exclamatory substantives. Give your reasons in each case.

1. Roll on, thou deep and dark-blue ocean, roll!
2. Weapons! arms! what's the matter here?
3. Tartar, and Spahi, and Turcoman,
   Strike your tents and throng to the van.
4. Awake! what ho, Brabantio! thieves! thieves! thieves!
5. Fair daffodils, we weep to see
   You haste away so soon.
6. Weep no more, woful shepherds, weep no more.
7. O father! I am young and very happy.
8. O wonder! how many goodly creatures are there here!
9. Milton! thou shouldst be living at this hour.
10. Liberty! freedom! Tyranny is dead!
11. Farewell, ye dungeons dark and strong.
12. I thank you, valiant Cassio.
13. O mighty Cæsar! dost thou lie so low?
14. Nonsense! the rain will not hurt you.
15. How foolish do your fears seem now, Calpurnia!

V

Analyze the sentences in Exercise II. In analyzing, a vocative or an exclamatory substantive should be mentioned by itself, and not treated as a modifier.

EXAMPLE. — O learned sir,
You and your learning I revere.

MODEL. — This is a declarative sentence. The subject is the pronoun *I*; the complete predicate is *revere you and your learning*. The simple predicate is *revere*. The complements are *you* and *learning*, direct objects of the transitive verb *revere;* they complete the sense of the predicate and are joined by the conjunction *and*. *Learning* is modified by the possessive *your*. *O learned sir* is an independent element, consisting of the interjection *O*, the vocative *sir*, and the adjective *learned*, which is a modifier of *sir*.

CHAPTER XXXVI[1]

INDEPENDENT ELEMENTS — PARENTHETICAL EXPRESSIONS

165. Examine the following sentences: —

James, { *indeed,* / *in fact,* / *in truth,* / *to tell the truth,* / *I must confess,* } was completely worn out.

The words and groups of words in italics are not modifiers. They are merely "thrown in," as we say, and do not really form a part of the complete subject or the complete predicate. Such expressions are called **parenthetical.**

166. A word or group of words attached to or inserted in a sentence as a mere comment, without belonging either to the subject or the predicate, is said to be parenthetical.

167. In analyzing a sentence, a parenthetical expression should be mentioned by itself and not as a part of the complete subject or complete predicate.

EXERCISE

In the following sentences pick out all the parenthetical expressions, and tell whether each is a word, a phrase, or a sentence.

1. Thomas is, no doubt, a poor correspondent.
2. The question, I own, puzzled me.
3. The company, I must tell you, broke up and returned to the more important concerns of the election.
4. John, I feel sure, is very sorry for his fault.

[1] This chapter may be postponed until review.

5. The scout, you may be certain, kept a sharp lookout in every direction.

6. Upon my word, this is a very strange tale.

7. Books, the wise man tells us, are excellent friends.

8. The prisoner, his lawyer believed, was guilty.

9. Your father, I understand, is a merchant.

10. The soldiers, beyond question, lacked proper ammunition.

Analyze each sentence, mentioning the parenthetical expression by itself (as an independent element) after finishing the rest of the analysis.

Models. — [In the first sentence] the phrase *no doubt* is an independent element, consisting of the noun *doubt* and its modifier, the adjective *no*.

[In the second sentence] *I own* is an independent element. It is a declarative sentence; the subject is *I*, and the predicate is *own*.

SUMMARY

Independent Elements

A word or group of words that has no grammatical connection with the sentence in which it stands is called an independent element.

Independent elements are of four kinds, — interjections, vocatives, exclamatory substantives, and parenthetical expressions.

1. An interjection is a cry or exclamatory sound expressing surprise, anger, pleasure, or some other emotion or feeling.

2. A noun used for the purpose of addressing a person directly, and not connected with any verb, is called a vocative.

3. A noun or pronoun used as an exclamation is called an exclamatory substantive.

4. A word or group of words attached to or inserted in a sentence as a mere comment, without belonging either to the subject or the predicate, is said to be parenthetical.

CHAPTER XXXVII

CLAUSES — COMPOUND SENTENCES

168. Examine the following sentence: —

The horse reared and the rider was thrown.

This sentence consists of two distinct members, (1) *the horse reared,* (2) *the rider was thrown,* each containing a subject and a predicate. These two members are called **clauses.** They are joined by means of the conjunction *and.*

169. A clause is a group of words that forms part of a sentence and that contains a subject and a predicate.

A **clause** differs from a **phrase** in that it contains a subject and a predicate, as a phrase does not (§ 91).

170. Each of the following sentences consists, like the example in § 168, of two clauses, joined by a conjunction.

The dog barked | and | the burglar decamped. [Declarative.]
Shall I descend, | and | will you give me leave? [Interrogative.]
Listen carefully | and | take notes. [Imperative.]

If we study these sentences, we note that each consists of two **independent clauses,** that is, of two separate and distinct **assertions,** or **questions,** or **commands.** Either clause might stand by itself as a complete sentence,[1] for neither is a modifier of the other.

Neither clause is more important than the other. Hence both are called **coördinate clauses,** that is, — clauses of the same "order" or rank.

A sentence made up of coördinate clauses is called a **compound sentence.**

[1] **We may test this by omitting** *and:* **thus, —**

The dog barked. The burglar decamped.
Shall I descend? Will you give me leave?
Listen carefully. Take notes.

171. The clauses of a compound sentence are not always connected by conjunctions. Thus, —

The whip cracked, | the coach started, | and | we were on our way to Paris.

172. A simple sentence has but one subject and one predicate, either or both of which may be compound (p. 47).

A compound sentence consists of two or more coördinate clauses, which may or may not be joined by conjunctions.

173. The following conjunctions are used in forming compound sentences: *and* (*both . . . and*), *or* (*either . . . or*), *nor* (*neither . . . nor*), *but*, *for*.

EXERCISE

Separate these compound sentences into the clauses of which they are composed. Mention the conjunctions that connect the clauses, if you find any. Analyze each clause by itself.

1. The door opened, and the two men came out.
2. They seemed mere machines, and all their thoughts were employed in the care of their horses.
3. The neighbors stared and sighed, yet they blessed the lad.
4. Thy heart is sad, thy home is far away.
5. Days and weeks slide imperceptibly away; November is just at hand, and the half of it will soon be over.
6. Pass beneath the archway into the court, and the sixteenth century closes around you.
7. The ocean has its ebbings, — so has grief.
8. Art thou here, or is it but a dream?
9. The robins are not good solo singers, but their chorus is unrivalled.
10. Summer was now coming on with hasty steps, and my seventeenth birthday was fast approaching.
11. The night had been heavy and lowering, but towards the morning it had changed to a slight frost, and the ground and the trees were now covered with rime.

CHAPTER XXXVIII

COMPLEX SENTENCES — ADVERBIAL CLAUSES

174. Compare the following sentences: —

The chief arose { *at daybreak.* / *when day dawned.*

These two sentences express the same thought in different ways.

In the first, the predicate *arose* is modified by the **adverbial phrase** *at daybreak.*

In the second, this adverbial modifier is replaced by *when day dawned,* which is a **clause,** since it contains a **subject** (*day*) and a **predicate** (*dawned*).

The sentence, then, consists of **two clauses.** The first (*the chief arose*) is **independent,** — that is, it could stand alone as a complete sentence. This is called the **main clause,** since it makes the main statement.

The second clause (*when day dawned*) is an adverbial modifier of the predicate of the main clause (*arose*). It cannot stand by itself as a complete sentence. Hence it is called a **dependent** or **subordinate clause.**

A sentence made up in this manner is called a **complex sentence.**

175. A clause used as a part of speech is called a subordinate clause.

176. A complex sentence consists of two or more clauses, at least one of which is subordinate.

Separate each of the following complex sentences into the main clause and the subordinate clause: —

War was declared with Spain while McKinley was President.

Before the firemen arrived the building fell.

He sprang to his feet as he spoke.

In each of these sentences the **subordinate clause** is an **adverbial modifier** of the **predicate.** See if you can replace it by an **adverbial phrase.**

177. A subordinate clause that serves as an adverbial modifier is called an adverbial clause.

178. Adverbial clauses are often introduced by the adverbs *where, whither, whence, when, while, before, after, until, how, as.*

179. Adverbial clauses are often introduced by the conjunctions *because, though, although, if, that* (*in order that, so that*), *lest,* etc.

These are called **subordinate conjunctions,** because they join the subordinate clause to the main clause.

EXERCISES

I

Separate each complex sentence into the main and the subordinate clause. Mention the adverbs or conjunctions that connect the clauses.

1. Robert was startled when he heard this story.
2. He laughed till the tears ran down his face.
3. When the Arabs saw themselves out of danger, they slackened their pace.
4. We advance in freedom as we advance in years.
5. When I came back, I purchased a house in London.
6. As he approached the stream, his heart quaked.
7. He struggled on, though he was very tired.
8. I consent because you wish it.
9. Dr. Acton came down while I was there.
10. We drove along through a beautiful country till at length we came to the brow of a steep hill.
11. As we grow old, our sense of the value of time becomes vivid.
12. Just when the oak leaves first looked reddish, the whole tribe of finches burst forth in songs from every bough.

13. Jason and the bull wrestled until the monster fell grovelling on his knees.

14. If any dispute arises, they apply to him for the decision.

15. If this is not violent exercise, I am much mistaken.

16. Tell me the facts, since you know them.

II

Analyze the sentences in Exercise I.

EXAMPLE. — Robert was startled when he heard this story.

MODEL. — This is a complex sentence. The main clause is *Robert was startled;* the subordinate clause is *when he heard this story.* The subject of the sentence is *Robert;* the complete predicate is *was startled when he heard this story.* The simple predicate is *was startled,* which is modified by the adverbial clause *when he heard this story.* The subordinate clause is introduced by the adverb *when.* [Then analyze the subordinate clause.]

CHAPTER XXXIX

COMPLEX SENTENCES — ADJECTIVE CLAUSES

180. Examine the following sentences: —

A *courageous* man
A man *of courage*
A man *who has courage*
} will not desert his friends.

These three sentences express precisely the same thought, but in different ways.

In the first sentence, the simple subject (*man*) is modified by the **adjective** *courageous.*

In the second, the adjective *courageous* is replaced by the **adjective phrase** *of courage,* which is a modifier of the simple subject (*man*).

In the third, the adjective *courageous* is replaced by *who has courage.* This group of words we recognize as a **clause,**

since it consists of a subject (the pronoun *who*) and a predicate (*has courage*).

The clause *who has courage* is an adjective modifier of the simple subject *man*, and is therefore called an **adjective clause.**

181. A subordinate clause that modifies a substantive is called an adjective clause.

182. The following examples illustrate the nature and use of **adjective clauses** and adjectives: —

Simple Sentence, with Adjective or Adjective Phrase	Complex Sentence, with Adjective Clause
A *sleeping* fox catches no poultry.	A fox *that does not keep awake* catches no poultry.
A *bad-tempered* man is a nuisance.	A man *who loses his temper continually* is a nuisance.
A friend *in need* is a friend indeed.	A friend *who helps you in time of need* is a real friend.

183. Many adjective clauses are introduced by the pronouns *who, which,* and *that;* others by adverbs like *where, when, whence, whither.*

184. The subject of a sentence is often modified by an adjective clause, but other nouns may also be thus modified.

Examples are: —

1. You study the lessons *which the teachers assign.* [Modifier of the direct object *lessons.*]

2. You are a friend *in whom I trust.* [Modifier of the predicate nominative *friend.*]

3. Brant, a chief *who had seen many battles,* led the savages. [Modifier of the appositive *chief.*]

4. The miner gave me a few grains of the gold *which he had just discovered.* [Modifier of the noun *gold,* which is a part of the adjective phrase *of the gold.* Here the adjective phrase modifies the direct object *grains.*]

EXERCISES

I

Find the adjective clauses

What substantive does each clause describe or limit?

1. The castle where I was born lies in ruins.

2. Alas! the spring which had watered this oasis was dried up.

3. The time that you have wasted would have made an industrious man rich.

4. A strange fish, which had wings, was this day captured by the seamen.

5. The careless messenger lost the letter which had been entrusted to him.

6. The merchant gave the sailor who rescued him a thousand dollars.

7. The officer selected seven men, veterans whose courage had often been tested.

8. My travelling companion was an old gentleman whom I had met in Paris.

9. This happened at a time when prices were high.

10. Isaac, the eldest of the brothers, was seized with a violent fever, from which he slowly recovered in the course of the winter.

11. A clause that modifies a substantive is called an adjective clause.

II

Analyze the sentences in Exercise I.

EXAMPLE. — The castle where I was born lies in ruins.

MODEL. — This is a complex sentence. The main clause is *the castle lies in ruins;* the subordinate clause is *where I was born.* The complete subject is *the castle where I was born;* the complete predicate is *lies in ruins.* The simple subject is *castle,* which is modified by the adjective *the* and the adjective clause *where I was born.* The simple predicate is *lies,* which is completed by the adjective phrase *in ruins.* The subordinate clause is introduced by the adverb *where.* [Then analyze the subordinate clause.]

CHAPTER XL

NOUN (OR SUBSTANTIVE) CLAUSES

185. A subordinate clause may be used as a substantive.

Compare the sentences that follow: —

Failure
That we should fail } is impossible.

These two sentences express the same thought in different words.

In the first sentence, the subject is the **noun** *failure.*

In the second, the noun *failure* is replaced by a group of words, *that we should fail*, which is a **clause,** since it contains a subject (*we*) and a predicate (*should fail*). This **clause** is now the subject of the sentence.

186. Compare the sentences in the columns below, and note the subject of each sentence: —

Noun as Subject	Clause as Subject
His ingratitude | cut me to the heart.	That he should be ungrateful | cut me to the heart.
The yellowness of gold | needs no proof.	That gold is yellow | needs no proof.
His friendship | shows itself in his actions.	That he is a friend | shows itself in his actions.

187. A subordinate clause that is used as a noun is called a noun (or substantive) clause.

Substantive clauses are often introduced by *that*, which in this use is a **subordinate conjunction.**

188. Substantive clauses may be used in other noun constructions besides that of the subject.

Thus in examples 1 and 2 below, the noun clause is the **direct object** of a transitive verb; in 3 and 4 it is a **predicate nominative**; in 5 and 6 it is an **appositive.**

1. The sailor saw *that the ship was sinking.*
2. My father wished *that this tree should be cut down.*
3. My orders are *that we should set out at daybreak.*
4. My hope was *that some ship might be sighted.*
5. The thought *that help was near* kept our spirits up.
6. The Council issued an order *that the troops should disband.*

EXERCISES

I

Make sentences showing the use of nouns as subjects, direct objects (p. 70), predicate nominatives (p. 83), and appositives (p. 60).

II

Find the noun clauses. Tell whether each is subject, direct object, predicate nominative, or appositive.

1. That a mistake had occurred was evident.
2. That republics are ungrateful is a common saying.
3. That fire burns is one of the first lessons of childhood.
4. That the fever was spreading became only too apparent.
5. I know that he has received a letter.
6. I wish that you would study harder.
7. From that moment I resolved that I would stay in the town.
8. Bassanio confessed to Portia that he had no fortune.
9. My opinion is that this story is false.
10. His decision was that the castle should be surrendered.
11. The saying that the third time never fails is old.
12. The lesson that work is necessary is learned early.
13. Jack tells me that the steamer has arrived.
14. The report that the steamer had arrived was a mistake.
15. Who told you that you might go?

III

Analyze the sentences in Exercise II.

EXAMPLE. — That a mistake had occurred was evident.

MODEL. — This is a complex sentence. The subject is the noun clause *that a mistake had occurred;* the complete predicate is *was evident*, which consists of the simple predicate *was* and the predicate adjective *evident*, completing the predicate. The noun clause is introduced by the conjunction *that*. [Then analyze the clause.]

IV

Tell whether each sentence is compound or complex.

Point out the adjective, the adverbial, and the noun clauses.

Analyze the sentences.

1. All the birds began their songs when the sun rose.
2. The house stands where three roads meet.
3. He worked hard all his life that he might enjoy leisure in his old age.
4. The earth caved in upon the miner, so that he was completely buried.
5. I will give you ten cents if you will hold my horse.
6. The wanderer trudged on, though he was very tired.
7. Our only difficulty was that we had very little money.
8. Spring had come again, after a long, wet winter, and every orchard-hollow blushed once more with apple-blossoms.
9. A great stone that I happened to find by the seashore served me for an anchor.
10. If you will go over, I will follow you.
11. He would give the most unpalatable advice, if need were.
12. The first thing that made its appearance was an enormous ham.
13. As Pen followed his companion up the creaking old stair, his knees trembled under him.
14. Two old ladies in black came out of the old-fashioned garden; they walked towards a seat and sat down in the autumn landscape.
15. The brigand drew a stiletto and rushed upon his adversary. The man dodged the blow and defended himself with his pistol, which had a spring bayonet.

CHAPTER XLI[1]

COMPOUND AND COMPLEX CLAUSES — COMPOUND COMPLEX SENTENCES

189. Two or more coördinate clauses may be joined to make a **compound clause.** Thus, —

Though the weather was stormy and though the ship was hardly seaworthy, the adventurers embarked.

Here the two clauses *though the weather was stormy* and *though the ship was hardly seaworthy* are joined by the conjunction *and* and make one **compound clause,** modifying the predicate. The main clause is *the adventurers embarked.*

In analyzing such a sentence, the compound clause should be separated into its simple clauses, and each should be analyzed separately.

190. A clause is **complex** when it contains a modifying clause. Thus, —

When the troops *who had been collected* were ready, the march began.

Here the subordinate clause *when the troops were ready* contains an adjective clause (*who had been collected*), modifying *troops.* The whole clause *when the troops who had been collected were ready* is therefore complex.

A complex clause should be analyzed according to the models for the analysis of complex sentences (pp. 105, 107).

191. Two or more complex clauses may be joined to make a **compound complex sentence.**

The fortifications which had been thrown up were crumbling | and | the defenders, who were almost exhausted, had lost heart.

[1] This chapter may be omitted until review.

This is a compound complex sentence, for it consists of two complex clauses connected by *and*.

In analyzing such a sentence, first divide it into the complex clauses of which it is made up, and then analyze each of these separately according to the model for the analysis of a complex sentence (pp. 105, 107).

SUMMARY

Clauses

A clause is a group of words that forms part of a sentence and that contains a subject and a predicate.

A clause used as a part of speech is called a subordinate clause. All other clauses are said to be independent.

Clauses of the same order or rank are said to be coördinate.

Sentences may be simple, compound, or complex.

1. A simple sentence has but one subject and one predicate, either or both of which may be compound.

2. A compound sentence consists of two or more coördinate clauses, which may or may not be joined by conjunctions.

3. A complex sentence consists of two or more clauses, at least one of which is subordinate.

A subordinate clause may be (1) an adjective clause, (2) an adverbial clause, or (3) a noun or substantive clause.

1. A subordinate clause that modifies a substantive is called an adjective clause.

2. A subordinate clause that serves as an adverbial modifier is called an adverbial clause.

3. A subordinate clause that is used as a noun is called a noun (or substantive) clause.

Two or more coördinate clauses may be joined to make a compound clause.

A clause is complex when it contains a modifying clause.

Two or more complex clauses may be joined to make a compound complex sentence.

EXERCISES

I

Point out the compound clauses and tell of what coördinate clauses each is made up.

Tell whether each compound clause is used as an adjective, as an adverb, or as a noun.

1. I do not know who you are and what you wish.

2. When everything was ready, and when the signal had been given, the race began.

3. The town in which Tom was born, and in which he has always lived, is called Grantham.

4. The captain ordered that the gates should be shut and that a strict watch should be kept.

II

Analyze the sentences in Exercise I. In analyzing, separate each compound clause into its two coördinate clauses, and analyze each of these separately.

III

Point out the complex clauses. Tell how each is made up.

EXAMPLE. — When the money which he had earned was spent, Jack sought for employment in vain.

The main clause is *Jack sought for employment in vain.* The subordinate clause is *When the money which he had earned was spent.* This clause is complex, since it contains the adjective clause *which he had earned*, modifying the subject ***money.***

1. When the money which he had earned was spent, Jack sought for employment in vain.

2. The fireman remained at his post until the flames had reached the cornice on which he was standing.

3. When he had swum until his strength was exhausted, Tom threw up his arms and sank.

4. Before Jackson, who was unaware of the danger, could raise his rifle, the tiger had sprung upon him.

CHAPTER XLII[1]

ELLIPTICAL SENTENCES

192. Compare the following sentences: —

If it is possible,
If possible, } we shall start for Chicago to-morrow.

The meaning is the same, but in the second sentence the words *it is* are omitted. These words must be supplied (or understood) to make the sentence grammatically complete. Such an omission is called **ellipsis**, and the sentence is said to be **elliptical.**

193. The omission of a word or words necessary to the grammatical completeness of a clause or sentence is called ellipsis.

A clause or sentence that shows ellipsis is said to be elliptical.

Ellipsis is a Greek word meaning "omission."

194. In analyzing an elliptical clause or sentence the omitted words should be supplied.

195. Various kinds of elliptical sentences are common in English. Examples follow, with the omitted words supplied in brackets.

1. [I] thank you.
2. [I] pray come here.
3. When [he is] angry, he is dangerous.
4. Though [they were] weary and footsore, the wayfarers trudged along.
5. If [it is] necessary, I can lend you the money.
6. The man [whom] you met is a famous politician.
7. The ruins [which] you see were caused by an earthquake.
8. We must escape now if [we] ever [escape].
9. John is five years older than I [am old].
10. Gold is heavier than iron [is heavy].

[1] This chapter may be omitted until review.

11. You weigh more than I do [weigh].
12. He likes John better than [he likes] me.
13. The garrison held out as long as [it was] possible.
14. While [we were] climbing the mountain, we saw a bear.
15. Why [is] this disturbance?
16. His hair was light, his eyes [were] blue.
17. Some went east, others [went] west.[1]

EXERCISE

Supply the ellipsis in each of the following elliptical sentences.

1. When in need of help, apply to me.
2. The leader they chose was called Pedro.
3. A good conscience is better than gold.
4. You are much taller than I.
5. Tom likes you better than me.
6. Though beaten, I am not discouraged.
7. I will send you the money to-morrow, if possible.
8. Why all this noise?
9. Some of us are studying arithmetic, others algebra.
10. The book you were reading has been returned to the library.
11. I don't believe you know your lesson.
12. What next?
13. When inclined to lose your temper, count twenty before you speak.
14. "Whither bound?" asked the captain.
15. Beetles have six legs, spiders eight.
16. Your boat is painted white, George's green.
17. I bought this hat at Sampson's.
18. These apples, though handsome enough, are rather hard.

[1] Some expressions, originally elliptical, have become so idiomatic in their shortened form that no ellipsis is felt and no words need be supplied in order to complete the construction. Thus in "He acts as if he were crazy," *as if* may be regarded as a compound conjunction connecting the clauses, and it is unnecessary to expand the sentence into "He acts as [he would act] if he were crazy" in order to analyze it.

CHAPTER XLIII[1]

STRUCTURE OF SENTENCES

196. You have learned the main facts relating to the structure of sentences. These facts will now be summed up for reference and review.

The elements which make up a **sentence are**: (1) **subject**, (2) **predicate**, (3) **modifiers**, (4) the **complements**, — direct object, predicate objective, predicate adjective, predicate nominative.

Out of these elements a single sentence of almost any length may be constructed.

197. The **simple subject** of a sentence is a noun or pronoun naming or designating the person, place, or thing that is spoken of (p. 12).

The **simple predicate** is a verb or verb-phrase expressing, in whole or in part, that which is said of the subject (p. 12).

Two or more simple subjects, with or without modifiers, may be joined to make a single **compound subject** (p. 47).

Two or more simple predicates, with or without modifiers, may be joined to make a single **compound predicate** (p. 48).

Either the subject or the predicate or both of them may be compound (p. 48).

The simple or compound subject, with modifiers, makes up the **complete subject**. The simple or compound predicate, with modifiers or complements, makes up the **complete predicate.**

198. **Modifiers** are of two kinds: adjective modifiers and adverbial modifiers.

[1] This chapter summarizes what the pupil has already learned of the structure of sentences. It should be used for the purpose of a thorough and systematic review of this subject. The Exercises appended to the several chapters furnish material for analysis.

199. **Adjective modifiers** are: adjectives (p. 25), adjective phrases (p. 55), possessives (p. 58), appositives (p. 60), and adjective clauses (p. 105).

Any substantive in the sentence may take an adjective modifier.

200. **Adverbial modifiers** are of three kinds: adverbs (p. 28), adverbial phrases (p. 63), and adverbial clauses (p. 103).

A verb, an adjective, or an adverb may take an adverbial modifier.

201. The **complements** serve to complete the meaning of the simple predicate (verb or verb-phrase).

They are the following: **direct object** (p. 73), **predicate objective** (p. 77), **predicate adjective** (p. 80), **predicate nominative** (p. 83).

202. Certain expressions may be included in a sentence without being a part of its structure. These are called **independent elements** (p. 95).

They are: the **interjection** (p. 39), the **vocative** (p. 96), the **exclamatory substantive** (p. 96), the **parenthetical expression** (p. 99).

203. **Sentences** may be **simple, compound,** or **complex** (pp. 101–106).

A single statement, question, command (request), or exclamation forms a simple sentence. Hence, —

A simple sentence has but one subject and one predicate, either or both of which may be compound.

204. A **compound sentence** consists of two or more simple statements, questions, etc., which may or may not be joined by **coördinate conjunctions** (*and*, *or*, etc).

Each of these statements, questions, etc., is a **clause** of equal rank in the sentence.

A **compound sentence**, then, consists of two or more **coördinate clauses** (p. 102).

205. A **complex sentence** consists of (1) a **main clause,** and (2) one or more **subordinate clauses** used as modifiers or as substantives.

Subordinate clauses are also called **dependent clauses.**

A **subordinate clause** may be an **adjective clause** (p. 105), an **adverbial clause** (p. 103), or a **noun clause** (p. 108).

Noun clauses are also called **substantive clauses.**

A **noun clause** may be (1) the subject of a sentence, (2) an appositive, or (3) a complement, — object or predicate nominative (p. 109).

206. A **clause** is made up of the same elements that compose a sentence, — **subject, predicate, modifiers,** and **complements.**

Two or more coördinate **clauses** may be joined to make one **compound clause,** just as two or more sentences may be joined to make one compound sentence (p. 111).

207. There is in theory no limit to the length of a sentence.

(1) Since any noun or verb may be modified by a clause, a complex sentence may become very long and intricate.

For example, the subject or the predicate of a subordinate clause may be modified by another subordinate clause, and so on (p. 111).

(2) A sentence may be both **compound** and **complex.**

Such a sentence may be made by joining together two or more complex sentences by means of a coördinate conjunction. It is called a **compound complex sentence** (p. 111).

Every sentence, however long and complicated, may be resolved into the simple elements described in the preceding sections.

This process of resolving a sentence into its elements is called **analysis.**

The omission of a word or words necessary to the grammatical completeness of a clause or sentence is called **ellipsis.**

A clause or sentence that shows ellipsis is said to be **elliptical** (p. 114).

Part Two

CLASSIFICATION, INFLECTION, AND OFFICES OF THE PARTS OF SPEECH

CHAPTER XLIV

INFLECTION

208. Words change their form in various ways to indicate some change in their meaning.

Thus the nouns *dog*, *carpenter*, *farmer*, may change their form to *dog's*, *carpenter's*, *farmer's*, to indicate possession, or to *dogs*, *carpenters*, *farmers*, to indicate that more than one is meant.

The pronoun *he* may change its form to *his* (to denote possession) or *him* (to designate the object), and so on.

The verbs *walk*, *tell*, *recite*, may change their form to *walks*, *tells*, *recites*, or *walked*, *told*, *recited*.

The adjectives *tall*, *brave*, *fine*, may change their form to *taller*, *braver*, *finer*, or to *tallest*, *bravest*, *finest*.

Such a change of form is called **inflection**, and the word is said to be **inflected**.

209. Inflection is a change of form in a word indicating some change in its meaning.

210. The relation in which a word stands to other words in the sentence is called its construction.

CHAPTER XLV[1]

SUMMARY OF INFLECTIONS

211. Before studying inflection in detail, we must consider the various kinds of inflectional change of which English words are capable.

212. The inflection of a **substantive** is called its **declension**; that of a **verb**, its **conjugation.**

213. **Nouns** and **pronouns** have inflections of **number** which show whether they refer to one person or thing or more than one.

There are two numbers, the **singular** and the **plural.**

214. **Pronouns** have inflections of **gender** to show the sex of the objects which they designate.[2]

There are three genders, the **masculine,** the **feminine,** and the **neuter** (p. 129).

The **gender** of a noun is shown by its meaning, not by inflection.

215. **Nouns** and **pronouns** have inflections of **case** to show their relations to verbs or prepositions, and sometimes to other nouns.

English has three cases: the **nominative** (or subject case), the **objective** (or object case), and the **possessive** (or genitive case).

[1] This chapter is intended for reading and reference. It should not be committed to memory at this point. It may also be used as a summary when the subject of inflection is reviewed.

[2] Strictly speaking, some of the pronominal forms for different genders are in fact distinct words, not inflectional variations. These words, however, are so associated with each other in our minds that they may be conveniently treated as inflections.

The nominative and objective of nouns are always the same, but some pronouns show a difference of form between these two cases.

216. Many **adjectives** have inflections of **comparison** which show in what degree of intensity the quality that they designate exists.

There are three degrees of comparison: the **positive,** the **comparative,** and the **superlative** (p. 190).

Many **adverbs** also have inflections of **comparison.**

217. Verbs have inflections of **tense** to show the **time** of the action or state which they express (p. 213).

There are two inflectional tenses, the **present** (for present time) and the **past** (for past time).

Future time and certain varieties of past time are indicated by verb-phrases.

218. Verbs have inflections of **number** which indicate whether the subject is **singular** or **plural.**

Verbs have inflections of **person.**

There are three **persons**: the **first** (denoting the **speaker**), the **second** (denoting the **person spoken to**), and the **third** (denoting the **person or thing spoken of**).

219. **Verbs** have inflections of **mood** to indicate the manner in which they express action or state.

There are three moods: the **indicative** (which is used in most sentences), the **imperative** (which expresses a command or request), and the **subjunctive** (which has certain special uses).

Other varieties of action are expressed by verb-phrases.

220. The **voice** of a verb (**active** or **passive,** see p. 244) is distinguished in English by means of verb-phrases.

CHAPTER XLVI

PROPER NOUNS AND COMMON NOUNS

221. A noun is the name of a person, place, or thing.
A pronoun is a word used instead of a noun.
It designates a person, place, or thing without naming it.
Nouns and pronouns are called substantives.

222. Nouns are divided into two classes, — proper nouns and common nouns.

The difference may be seen in the following examples: —

Charles rode the horse to water.
The *boy* rode the horse to water.

Charles is a person's own name, — the name which belongs to him and by which he is distinguished from other persons. It is therefore called a **proper name** or **proper noun,** "proper" in this use meaning "one's own."

Boy, on the other hand, is not the name of a particular person. It is a **general name** for any one of a large **class** of persons, — male human beings below the age of manhood. Hence it is called a **common noun,** that is, a name common to a whole class of objects.

The same distinction is seen in the names of places and things. *Boston, Cincinnati, London, Paris, Germany, France, Canada, Sahara,* are proper nouns; *city, country, desert,* are common nouns.

223. A proper noun is the name of a particular person, place, or thing.

EXAMPLES: John, James, Mary, Elizabeth, Washington, Grant, Shakspere, Milton, Rome, London, Cuba, Mexico, Klondike, California, Alaska, Oregon, Europe, Norway, Sweden, Smith, Chester, Wellington, Edison, Whitman, Jenkins.

224. A common noun is a name which may be applied to any one of a class of persons, places, or things.

EXAMPLES: man, woman, child, town, city, plain, dog, cow, fairy, street, house, monument, knife, bookcase.

In writing, proper nouns begin with a capital letter and common nouns usually begin with a small letter.[1]

225. When the name of a person, place, or thing consists of a number of words, the whole phrase may be regarded as a single noun.[2] Thus, —

Charles Allen is my brother.

"*The Rime of the Ancient Mariner*" was written by *Samuel Taylor Coleridge*.

The *Isthmus of Panama* joins *North America* and *South America*.

226. Any word, when mentioned merely **as a word**, is a noun. Thus, —

Was is a verb.

And is a conjunction.

Is is one of the shortest words in our language.

EXERCISES

I

In the following passages pick out the nouns, and tell whether each is a common or a proper noun.

1. Drake with his one ship and eighty men held boldly on; and, passing the Straits of Magellan, untraversed as yet by any Englishman, swept the unguarded coast of Chile and Peru, and loaded his bark with gold-dust and silver-ingots of Potosi, and with the pearls, emeralds, and diamonds which formed the cargo of the great galleon that sailed once a year from Lima to Cadiz.

[1] Common nouns (and also adjectives) often begin with capital letters when they designate the topics or main points of definitions or similar statements. Such capitals are called emphatic (or topical) capitals.

[2] Such a group is strictly a noun-phrase, but, when used as a proper noun, is commonly regarded as a single substantive.

2. In that same village, and in one of these very houses (which, to tell the precise truth, was sadly time-worn and weather-beaten), there lived many years since, while the country was yet a province of Great Britain, a simple, good-natured fellow, of the name of Rip Van Winkle. He was a descendant of the Van Winkles who figured so gallantly in the chivalrous days of Peter Stuyvesant and accompanied him to the siege of Fort Christina.

3. An inhabitant of Truro told me that about a fortnight after the St. John was wrecked at Cohasset, he found two bodies on the shore at the Clay Pounds.

4. Oliver Goldsmith was born on the tenth of November, 1728, at Pallas, or Pallasmore, county of Longford, in Ireland.

II

Use each of the following common nouns as the subject of a sentence: —

Hatchet, book, iron, silver, air, cotton, codfish, palmetto, orange, mercury, factory, electricity, glue, buffalo, camel, turpentine, walnut, indigo, logwood.

III

Use each of the following proper nouns as the subject of a sentence: —

Louisiana, Oklahoma, Sudan, Sahara, Egypt, Brazil, Denmark, Sicily, Turkey, Constantinople, San Francisco, Tennessee, Arkansas, Mississippi River, Rocky Mountains, Mt. St. Elias, Strait of Gibraltar, Golden Gate.

IV

Use each of the following proper nouns as the subject of a sentence: —

Jackson, Patrick Henry, Lord Cornwallis, Wellington, Shakspere, Milton, John Greenleaf Whittier, Sidney Lanier, Edison, Marconi, Robert Louis Stevenson, Fulton, Commodore Perry, De Soto, Pizarro, George Stephenson, Dr. Livingstone.

CHAPTER XLVII

PERSONIFICATION[1]

227. 1. Any **lifeless object** may be regarded as a **person** capable of thought, speech, and action. Thus, —

Mont Blanc is the monarch of mountains;
They crowned him long ago
On a throne of rocks, in a robe of clouds,
With a diadem of snow.

My mother earth!
And thou, fresh-breaking *Day*, and you, ye *Mountains*,
Why are ye beautiful? I cannot love ye.

2. One of the **lower animals** may be represented as thinking and speaking (as in fables).

3. Human **qualities, emotions,** and the like are often regarded as persons. Thus, —

Hope enchanted smiled, and waved her golden hair.

Revenge impatient rose;
He threw his blood-stain'd sword, in thunder, down.

The usage just described is called **personification,** and the things, animals, or qualities thus treated are said to be **personified.**

228. The name of a personified quality or emotion is regarded as a **proper noun** and begins with a capital letter. So, often, in the case of a thing or animal that is personified. Thus, —

Haste thee, nymph, and bring with thee
Jest and youthful *Jollity*,
Sport, that wrinkled *Care* derides,
And *Laughter*, holding both his sides.

[1] This chapter may be omitted until review.

CHAPTER XLVIII

SPECIAL CLASSES OF NOUNS

229. Certain special classes of nouns receive special names. Particularly important classes are **abstract nouns** and **collective nouns.**

230. An abstract noun is the name of a quality or general idea.

EXAMPLES: goodness, sweetness, wisdom, ignorance, truth, amiability, sauciness, folly, virtue, wickedness, liberty.

Pity is akin to *love.*

A soft answer turneth away *wrath*, but grievous words stir up *anger.*

Order is heaven's first law.

Many abstract nouns end in *ness* and *ty.*

231. In the following sentences the italicized nouns are the **names** of **groups** or **collections** of persons: —

A *crowd* gathered almost in an instant.
The whole *class* studied the wrong lesson.
The *crew* of the wrecked steamer were all saved.
These boys formed a *club* to practise rowing.
Captain Smith is an officer in the *navy.*

Such names are called **collective nouns.**

232. A collective noun is the name of a group, class, or multitude, and not of a single person, place, or thing.

EXAMPLES: class, fleet, army, host, gang, company, regiment, party, people, nation, multitude, flock, herd, set, lot.

233. Collective nouns are usually common nouns, but they become proper nouns when they are used as the special name of a particular group, class, or company. Thus, —

The *Congress* of the United States meets in Washington.
The *Philadelphia Base Ball Club* will play at New York to-morrow.
The *First Class* will recite at ten o'clock.

234. A noun consisting of two or more words united into one is called a compound noun.

EXAMPLES: bookcase, teacup, railroad, steamship, candlestick, handkerchief, eyebrow, playfellow, housekeeper, window-pane, box-cover, commander-in-chief, father-in-law, man-of-war.

The parts of a compound noun are sometimes connected by a hyphen (as in *box-cover*), sometimes written together without a hyphen (as in *teacup*), and sometimes written as separate words (as in *boat club*).

These differences are matters of custom, and usage varies much in different words of the same kind and sometimes in the same word. In case of doubt the pupil should consult a good dictionary.

EXERCISES

I

In the following sentences pick out all the abstract and all the collective nouns that you can find.

1. A number of young people were in the music room.
2. He leads towards Rome a band of warlike Goths.
3. By ten o'clock the whole party were assembled in the Park.
4. Have I not reason to look pale and dead?
5. People were terrified by the force of their own imagination.
6. The Senate has letters from the general.
7. The opinion of the meeting was reported to King William by his ministers.
8. There is hardly any place, or any company, where you may not gain knowledge if you please.
9. Here comes another troop to seek for you.
10. Their mastiffs are of unmatchable courage.
11. Our family dined in the field, and we sat, or rather reclined, round a temperate repast.
12. Our society will not break up, but we shall settle in some other place.
13. The crew of the lifeboat station showed great heroism.

14. A thousand shrieks for hopeless mercy call.
15. Anger is a kind of baseness.
16. Society has been called the happiness of life.
17. His army is a ragged multitude
    Of hinds and peasants, rude and merciless.
18. There is a great difference between knowledge and wisdom.
19. An apple falls by the force of gravitation.
20. The king hath called his Parliament.
21. The British navy is the strongest in the world.
22. The roughness of his manners gave offence.
23. The enemy advanced against the town.
24. Edward has a host of friends.
25. The contest between the two branches of the legislature lasted some days longer.

II

Give some collective noun which stands for a number or group of —

Men, birds, cows, thieves, marbles, schoolchildren, sailors, soldiers, football players, musicians, robbers, pirates, books, postage stamps, senators, partners in business, deer, flies, bees, fruit trees, houses, ships, fish, whales.

III

Give an abstract noun which names the idea or quality suggested by each of the words in the following list. Thus, —

True. — The noun is *truth.*

True, false, good, bad, lazy, careless, free, brave, sinful, cautious, just, beautiful, amiable, insane, passionate, natural, hasty, valiant, angry, anxious, sorry, holy, evil, unjust, accurate, simple, strong, long, grateful, rash, perfect, high, deep.

IV

Use in a sentence each collective noun that you have given in Exercise II.

CHAPTER XLIX

GENDER OF SUBSTANTIVES

235. Gender is distinction according to sex.

236. Nouns and pronouns may be of the masculine, the feminine, or the neuter gender.

1. **A noun or pronoun denoting a male being is of the masculine gender.**

EXAMPLES: man, bull, ram, Charles, John, bishop, governor, general, actor, carpenter, mason, he.

2. **A noun or pronoun denoting a female being is of the feminine gender.**

EXAMPLES: woman, cow, ewe, Mary, Harriet, lady, seamstress, governess, she.

3. **A noun or pronoun denoting a thing without animal life is of the neuter gender.**

EXAMPLES: rock, tree, house, money, book, wood, machine, castle, mountain, glass, tin, it.

Neuter is a Latin word for "neither." A substantive is of the neuter gender when it is *neither* masculine nor feminine.

A noun or pronoun that may be either masculine or feminine is sometimes said to be of **common gender.**

EXAMPLES: dog, puppy, goat, sheep, nurse, physician, friend, companion, schoolmate, teacher, American, Indian, they.

237. The rules of gender are important with regard to the form and meaning of **pronouns.** If we hear the sentence

John lost *his* dog,

we know that the pronoun *his* refers to *John,* for both *John* and *his* are of the masculine gender.

Again, in the sentence

John assisted Mary to find *her* dog,

the pronoun *her* refers, of course, to *Mary*, and not to *John*; for both *Mary* and *her* are feminine, and *John* is masculine.

Accordingly, we have the following important general rule for the gender of pronouns:—

238. A pronoun must be in the same gender as the noun for which it stands or to which it refers.

239. The only pronouns that indicate **difference of gender** are the following:—

Masculine: *he, his, him.*	Feminine: *she, her, hers.*
Neuter: *it, its, which.*	Masculine or feminine: *who, whom, whose.*

All other pronouns may refer to nouns of different genders. Such are: *I; you; they, their, them; either, neither.*

I like *Charles* and *John* because *they* are polite. [Masculine.]

I like *Mary* and *Kate* because *they* are polite. [Feminine.]

I like *Charles* and *Mary* because *they* are polite. [Masculine and feminine.]

I like *apples* and *pears* because *they* are juicy. [Neuter.]

I do not like *Charles* and *Mary* because *neither* of *them* is agreeable. [Masculine and feminine.]

EXERCISES

I

In the following sentences point out all the pronouns; tell the gender of each, and mention the noun to which each refers.

1. The horse was injured in one of his hind legs.
2. Sarah was going to see if she could get some fresh eggs for her mistress's breakfast before the shops closed.
3. All speech has something of song in it.
4. Sam ran out to hold his father's horse.
5. "Now, Doctor," cried the boys, "do tell us your adventures!"
6. Virtue is its own reward.

7. Our English archers bent their bows,
Their hearts were good and true,
At the first flight of arrows sent,
Full fourscore Scots they slew.

8. The bridegroom stood dangling his bonnet and plume.

9. Emma was sitting in the midst of the children, telling them a story; and she came smiling towards Erne, holding out her hand.

II

Fill each blank with a noun or a pronoun. Tell its gender, and give your reason.

1. The poet had written —— last song.
2. —— swept the hearth and mended the fire.
3. The old farmer sat in —— arm-chair.
4. Tom lost —— knife, but Philip found ——.
5. Arthur and Kate studied —— lessons together.
6. The Indian picked up a stone and threw —— at the bird.
7. The tracks were so faint that —— could not be followed.
8. My aunt has sold —— horse to —— cousin.

CHAPTER L[1]

SPECIAL RULES OF GENDER

240. A neuter noun may become masculine or feminine by personification (§ 227).

Fancy breathes *her* potent spell. — COLLINS.
See, *Winter* comes, to rule the varied year,
Sullen and sad, with all *his* rising train. — THOMSON.
Hail! thou goddess sage and holy!
Hail! divinest *Melancholy!* — MILTON.

For further examples see page 125.

241. The names of the **lower animals** (as *dog, horse, sheep, cat, butterfly, ant*) are variously treated with regard to **gender.**

[1] This chapter may be omitted until review.

When we wish to distinguish the sex of animals (for example, in a treatise on natural history), we take care to refer to them by means of the pronoun *he* or *she*.

In ordinary speech, on the other hand, most large animals are designated as *he*, most insects and small animals as *it*.

If, however, we wish to emphasize the fact that we are talking of **living beings**, we may use *he* of any creature, however small. So especially in fables.

242. In the use of the pronouns *who* and *which* with reference to the **lower animals**, usage varies. The general rule is to use *which ;* but *who* is not uncommon, especially when an animal is thought of as an intelligent being.

Thus, one would always say, "The *horse which* I bought yesterday is not very valuable"; even if one immediately added, "*He* is not worth more than one hundred dollars." But the hunter in Scott's "Lady of the Lake," when addressing his gallant gray who had fallen exhausted after the stag hunt, might well have said, "You, my gallant gray, *who* have carried me safely through so many perils, must now die in this lonely spot."

Such questions as this can never be settled by mere rules of grammar. The feeling of the speaker must decide in each case. For **thought gives laws to grammar ; grammar does not govern thought.**

243. *It* and *its* are often used in referring to very young children. Thus, —

The baby fell and hurt *its* head.
The child was crying for *its* mother.

244. In referring to a **ship** or other vessel the pronouns *she* and *her* (not *it* and *its*) are regularly used.

Hence the nouns *ship*, *barque*, *brig*, *schooner*, and the like may be regarded as of the **feminine** gender.

Thus, Admiral Byron, in describing the loss of the ship "Wager," writes as follows: —

In the morning, about four o'clock, the ship struck. The shock we received upon this occasion, though very great, being not unlike a blow of a heavy sea, such as in the series of preceding storms we had often experienced, was taken for the same; but we were soon undeceived by her striking again more violently than before, which laid her upon her beam ends, the sea making a fair breach over her. In this dreadful situation she lay for some little time, every soul on board looking upon the present minute as his last; for there was nothing to be seen but breakers all around us. However, a mountainous sea hove her off from thence; but she presently struck again, and broke her tiller.

EXERCISES

I

Make sentences illustrating the gender of nouns and pronouns as follows: —

1. Use *he*, *she*, and *it* so that each shall refer to some noun in the proper gender. Thus, —

John said that *he* was tired.

Charles found a dollar and put *it* in the bank.

2. Use the possessives *his*, *her*, *its* in the same way.

3. Use *they* to refer to two masculine nouns; to two feminine nouns; to two neuter nouns; to two nouns of different gender.

4. Use *I*, *my*, *thou*, *you* in sentences, and see if you can tell their gender.

5. Use, in properly constructed sentences, *who*, *whose*, and *whom* to refer to persons; *which* to refer to animals; *which* to refer to things.

II

Tell, when you can, the gender of each of the personified nouns on page 125.

Why are some personified objects and qualities regarded as masculine and others as feminine?

CHAPTER LI

NOUNS — NUMBER

245. Study the following sentences: —

The *dog* was very hungry.
The *dogs* were very hungry.

The subject of the first sentence (*dog*) denotes a **single** animal; the subject of the second sentence (*dogs*) denotes **two or more** animals.

This difference in the number of animals referred to is shown by a difference in the **form** of the noun. *Dogs* ends in *s* and *dog* does not.

So, in the following sentences we can tell immediately, **from the form of each noun,** whether **one** person or thing is meant or **more than one**: —

The *Arabs* are mounted on spirited *horses*.
The *hermit* sat on a *bench* at the *door*.
The *shepherds* gave the *wanderer milk* and *fruits*.
These *thoughts* were often in his *mind*.

Accordingly, we have the following definitions: —

246. Number is that property of substantives which shows whether they indicate one person or thing or more than one.

247. There are two numbers, — the singular and the plural.

The singular number denotes but one person, place, or thing. The plural number denotes more than one person, place, or thing.

Thus, in the sentence, "The president was elected by a large majority," the noun *president* is in the **singular** number; in the sentence, "Presidents of the United States have great power," *presidents* is in the **plural** number.

The change in the form of a noun by which it passes from the singular number to the plural is an example of **inflection**

248. Most nouns form the plural number by adding *s* or *es* to the singular.

Singular	Plural	Singular	Plural
dog	dogs	horse	horses
cat	cats	carriage	carriages
boy	boys	judge	judges
girl	girls	lass	lasses
teacher	teachers	compass	compasses
general	generals	dish	dishes
pupil	pupils	stitch	stitches

The *s* of the plural often has the sound of *z*.

249. Sometimes the last letter of the singular form is changed before the ending *s* or *es* of the plural.

Examples : fly, flies ; ally, allies ; remedy, remedies.

In a very few words this change of letter indicates a change of sound.

Examples : calf, *plural* calves ; half, *plural* halves ; loaf, *plural* loaves ; knife, *plural* knives.

EXERCISES

I

In the following extracts find all the plural nouns. Give the singular of each.

1. The stranger who would form a correct opinion of the English character must not confine his observations to the metropolis. He must go forth into the country; he must sojourn in villages and hamlets ; he must visit castles, villas, farmhouses, villages; he must wander through parks and gardens, along hedges and green lanes; he must loiter about country churches ; attend wakes and fairs, and other rural festivals ; and cope with the people in all their conditions and all their habits and humors. — Irving.

2. My raft was now strong enough to bear any reasonable weight. My next care was what to load it with, and how to preserve what

I laid upon it from the surf of the sea. But I was not long considering this. I first laid all the plank or boards upon it that I could get; and, having considered well what I most wanted, I first got three of the seamen's chests, which I had broken open and emptied, and lowered them down upon my raft. The first of these I filled with provisions, — bread, rice, three Dutch cheeses, five pieces of dried goat's flesh, which we lived much upon, and a little remainder of European corn which had been laid by for some fowls which we brought to sea with us; but the fowls were killed. There had been some barley and wheat together, but, to my great disappointment, I found afterwards that the rats had eaten or spoiled it all. — DEFOE.

3. Weavers, nailers, ropemakers, artisans of every degree and calling, thronged forward to join the procession from every gloomy and narrow street.

II

Write a description of some farm, or piece of woods, or town, or village, that you know well.

Pick out all the nouns and adjectives.

Give the plural of every noun that you have used in the singular, and the singular of every plural noun. If any of the plurals are irregular, make a separate list of these.

III

Write in parallel columns the singular and the plural of —

a. Boy, girl, field, street, paper, book, pencil, brick, bell, door, hat, lesson, president, governor.

b. Fly, cry, reply, supply, ally, remedy, subsidy.

c. Toy, play, alley, donkey, ray, dray, survey, essay.

d. Calf, half, loaf, knife, wife, life.

Compare your four lists, and see if you can frame a rule for the plural of —

(1) nouns that end in *y* after a consonant.

(2) nouns that end in *y* after a vowel.

(3) nouns like *calf* and *knife*.

CHAPTER LII

NOUNS — IRREGULARITIES IN NUMBER

250. A few nouns form their plural in **en.**

These are : ox, *plural* oxen ; brother, *plural* brethren (more commonly, brothers) ; child, *plural* children.

In older English there were many more *n*-plurals than at present; as, —*eyen* (later spelled *eyne*), eyes; *ashen*, ashes; *daughtren*, daughters; *sistren*, sisters; *hosen*, hose.

251. A few nouns form their plural by a **change of vowel.** These are : —

Singular	Plural	Singular	Plural
man	men	tooth	teeth
woman	women	goose	geese
merman	mermen	mouse	mice
foot	feet	louse	lice

Compound nouns of which the second part is *man* or *woman* belong to this class.

Examples : horseman, *plural* horsemen ; washerwoman, *plural* washerwomen. So, Englishman, Frenchman, Dutchman.

Norman, however, has the plural *Normans*.[1]

252. A few nouns have the **same form** in both singular and plural.

Examples : deer, sheep, swine, neat (i.e. cattle), Japanese, Portuguese, Iroquois.

My pet *deer* is dead.
The hunter saw a great herd of *deer*.
This *sheep* has broken its leg.
There are a hundred *sheep* in this flock.
The *Portuguese* were the settlers of Brazil.

[1] *German*, *Mussulman*, *Ottoman*, *dragoman*, *firman* are not compounds of *man*. Hence they make their plural in *s* : *Mussulmans*, *Ottomans*, etc.

253. A few nouns have **two plurals.** Thus, —

SINGULAR	PLURAL
brother	brothers *or* brethren
penny	pennies (single coins) pence (collectively)
fish	fishes (singly) fish (collectively)
horse	horses (animals) horse (cavalry)
foot	feet (parts of body) foot (infantry)
cloth	cloths (pieces of cloth) clothes (garments)
die	dies (for stamping) dice (for gaming)

In such cases there is always some difference in the meaning or the use of the two forms. *Brethren*, for example, is applied not to one's real *brothers*, but to one's associates in religion or in some society.

The four *pennies* rolled along the floor.
The price of this thing is *fourpence*.
Mr. Thomas owns six *horses*.
The troop consisted of sixty *horse*.

For information as to particular words, consult a large dictionary.

254. Compound nouns (§ 234) make their plurals in various ways.

Usually only the last part of the compound is put into the plural form; sometimes only the first part; sometimes both parts are made plural.

Hatband, *plural* hatbands; bookcase, *plural* bookcases; snowbird, *plural* snowbirds; spoonful, *plural* spoonfuls; mother-in-law, *plural* mothers-in-law; man-of-war, *plural* men-of-war; general-in-chief, *plural* generals-in-chief; man-servant, *plural* men-servants; woman-servant, *plural* women-servants.

255. Some **foreign words** that have been taken into English keep their **foreign plurals.** Many of them also make a plural by adding **s** or **es** after the English fashion.

EXAMPLES: erratum, *plural* errata; memorandum, *plural* memoranda *or* memorandums; thesis, *plural* theses; parenthesis, *plural* parentheses; appendix, *plural* appendices *or* appendixes; fungus, *plural* fungi *or* funguses.

The dictionary should be consulted for such words.

256. **Letters** of the alphabet, **figures** indicating number, and other **signs** add **'s** in the plural.

You make your *u's* and your *n's* too much alike.
Dot your *i's* and cross your *t's*.
Mind your *p's* and *q's*.
Cross out all the *3's* and *4's*.
What queer looking *&'s!*
Be careful about your +'s and ×'s.

So also words when regarded merely as **things** spoken or written. Thus, —

You have omitted all the *and's*.
He writes all his *John's* with small j's.

257. As to the plural of proper names with the **titles** *Mr.*, *Mrs.*, *Miss*, and *Master* usage is as follows: —

1. The plural of *Mr.* (*Mister*) is *Messrs.* (pronounced *Messers*). With this title the name itself remains in the singular. Thus, —

Mr. Smith, plural *Messrs.* (or *the Messrs.*) *Smith.*

2. The title *Mrs.* cannot be put into the plural. Hence the name itself receives the plural form. Thus, —

Mrs. Thompson, plural *the Mrs. Thompsons.*

3. In the case of *Miss*, sometimes the title is put in the plural, sometimes the name. Thus, —

Miss Smith, plural *the Misses Smith* or *the Miss Smiths.*

4. In the case of *Master*, the title is put in the plural, the name itself remaining in the singular. Thus, —

Master Prescott, plural *the Masters Prescott*.

258. Some nouns are seldom or never used in the plural.

Such are many names of qualities (as *anger*, *perseverance*, *wrath*, *satisfaction*), of sciences (as *astronomy*, *geography*[1]), of forces (as *gravitation*, *electricity*), etc.

259. Many nouns are commonly used in the singular only, but in some special sense may take a plural. Thus, —

iron (a metal), plural *irons* (fetters); *brass*, plural *brasses* (brass tablets); *glass*, plural *glasses* (drinking vessels, spectacles, etc.), *paper*, plural *papers* (documents).

260. Some nouns are used in the plural number only.

Such are: *scissors*, *pincers*, *tongs*, *lees*, *dregs*, *trousers*, *annals*, *billiards*, *proceeds*.

261. A few nouns are plural in form but singular in meaning.

Such are: *news*, *gallows*, *measles*, *small-pox* (for *small pocks*), and some names of sciences (as *mathematics*, *physics*).

No *news* is good news.
This *news* was quite unexpected.
The *measles* is a disease of children.
Mathematics gives me much trouble.
Physics was formerly called natural philosophy.

Most of these nouns were formerly plural in sense as well as in form. *News*, for example, originally meant "new things," and it was customary to write not "*this* news," but "*these* news."

In some words usage varies. Thus, *bellows* is sometimes regarded as a singular and sometimes as a plural.

[1] When such nouns as *geography* refer to text-books, they no longer are used as the names of sciences and may therefore be used in the plural: as, — "The pupils must bring their new *geographies* to school to-morrow."

EXERCISES

I

Use in sentences the plurals of these nouns: —

1. Man, fisherman, deer, sheep, child, ox, penny, Miss Clark, Mr. Ray, Mrs. Ray, cattle, horseman, tooth, German, mouse.

2. Foot, brother (*both plurals*), Master Wilson, Miss Atkins, handful, son-in-law, man-of-war, bluebird, handkerchief.

Explain all the forms that you have used.

II

Pick out the plural nouns, and give the singular when you can.

Mention any peculiar plurals that you find.

1. Riches do many things.
2. Tears and lamentations were seen in almost every house.
3. The skipper boasted of his catch of fish.
4. With figs and plums and Persian dates they fed me.
5. The rest of my goods were returned me.
6. The sheep were browsing quietly on the low hills.
7. The Messrs. Bertram were very fine young men.
8. The admiration which the Misses Thomas felt for Mrs. Crawford was rapturous.
9. He drew out the nail with a pair of pincers.
10. The general marches northward with a body of four thousand horse.
11. Flights of doves and lapwings were fluttering about.
12. Down fell the lady's thimble and scissors into the brook.
13. The Miss Blacks lived, according to the worldly phrase, out of the world.
14. The day after came the news of the queen's death.
15. No person dined with the queen but the two princesses royal.
16. I cannot guess at the number of ships, but I think there must be several hundreds of sail.
17. The Miss Bertrams continued to exercise their memories.

CHAPTER LIII

CASE OF SUBSTANTIVES

262. Nouns and pronouns may change their form to indicate some of their relations to other words in the sentence.

Thus, the noun *boy* has one form (*boy*) when it is the **subject** or the **object** of a verb, another form (*boy's*) when it indicates **possession.**

The *boy* rides well. [Subject.]
The horse kicked the *boy.* [Object.]
The *boy's* name is James. [Possession.]

Such changes of form are said to indicate the **case** of the substantive.

263. Substantives have inflections of case to indicate their grammatical relations to verbs, to prepositions, or to other substantives.

264. There are three cases, — the **nominative** (or subject case), the **objective** (or object case), and the **possessive** case.[1]

265. The subject of a verb is in the nominative case.

The *bear* growled.	*I* am your son.
The *horse* gallops.	*Thou* art the man.
The *iron* sank.	*We* are Americans.

266. The object of a verb or preposition is in the objective case.

John killed a *bear.*	He wrongs *me.*
I have bought a *horse.*	The laws protect *us.*
The door is of *iron.*	You sent *me* to *him.*

267. The possessive case denotes ownership or possession.

The *bear's* den is near.	*My* friend has arrived.
The *horse's* mane is long.	*Your* boat has sunk.
John's leg was broken.	*His* knife is dull.

[1] **The possessive case is also called the genitive.**

268. The nominative and the objective case of nouns have the same form.

269. The inflection of a substantive is called its **declension.** The following table gives the usual declension of a noun: —

	Singular		Plural
Nominative	boy	*Nominative*	boys
Possessive	boy's	*Possessive*	boys'
Objective	boy	*Objective*	boys

CHAPTER LIV

USES OF THE NOMINATIVE

270. The **nominative case** is used in the following constructions: — (1) the **subject,** (2) the **predicate nominative,** (3) the **vocative** (or **nominative of direct address**), (4) the **exclamatory nominative,** (5) **appositive** with a nominative, (6) the **nominative absolute.**

1. The **subject** of a verb is in the nominative case (§ 265).

2. A substantive standing in the predicate after an intransitive or passive verb, and referring to the same person or thing as the subject, is called a **predicate nominative** (§ 143).

A predicate nominative agrees with the subject and is therefore in the nominative case.

Platinum is a very heavy *metal.*
Fire is a good *servant* but a bad *master.*
Victoria became *queen* in 1837.
Arnold proved a *traitor.*
John Adams was elected *President* in 1796.
Hamilton was appointed *Secretary* of the Treasury in 1789.

3. A substantive used for the purpose of addressing a person directly, and not connected with any verb, is called a **vocative** (§ 162).

A vocative is regarded as in the nominative case, and is often called a **nominative of direct address.**

You, my *friend*, are on the wrong road.
Thomas, what is the capital of Illinois?
Mr. Allen, will you kindly take a chair?
I am very sorry, *sir*.

4. A substantive used as an exclamation is called an **exclamatory nominative** (§ 163).

Poor *John!* what can he do?
A *horse!* a *horse!* my kingdom for a horse!
Bananas! bananas! ripe *bananas!*
Courage! help is at hand.

5. An **appositive** is in the same case as the substantive which it limits (§ 106).

Hence a substantive in apposition with a nominative is in the nominative case.

Eastman, the *secretary*, read the record of the last meeting. [Apposition with subject.]

The leader of the troop was James Fanshaw, an old *soldier*. [Apposition with predicate nominative.]

Thomas, my *boy*, come here. [Apposition with vocative.]

6. The **nominative absolute** will be studied in connection with participles (p. 278).

271. To **parse** a word is to describe its grammatical form and to give its construction.

In parsing a substantive, we mention the class to which it belongs, give its gender, number, and case, and tell why it is in that case.

EXERCISES

I

Parse all the nominatives in the sentences on page 145.

MODEL. — *Moonbeams* (in the first sentence) is a common noun in the neuter gender and the plural number; it is in the nominative case, because it is the subject of the verb *streamed*

Farmers (in the second sentence) is a common noun in the masculine gender and the plural number; it is a predicate nominative agreeing in case with the subject *parents*.

1. The moonbeams streamed on the tall tower of St. Mark.
2. Their parents were respectable farmers.
3. A cold chill ran through Sam's veins.
4. The crowd was dispersed, and several of the rioters were slain.
5. Howling Winter fled afar.
6. Poor Cinderella! her life was very hard.
7. Captain Brown and his two daughters lived in a small house on the outskirts of the village.
8. O ye wild groves, O, where is now your bloom?
9. Auspicious Hope, in thy sweet garden grow
   Wreaths for each toil, a charm for every woe.
10. The haymakers were at work in the fields, and the perfume of the new-mown hay brought with it the recollection of my home.
11. My uncle listened with inward impatience while the little marquis descanted, with his usual fire and vivacity, on the achievements of his ancestors, whose portraits hung along the wall.
12. Every visitor who arrived after nightfall was challenged from a loophole or from a barricaded window.
13. The Romans were, in their origin, banditti.
14. Her father dwelt where yonder castle shines
    O'er clust'ring trees and terrace-mantling vines.
15. Delay not, Cæsar. Read it instantly.

II

Write sentences containing the following nouns, (1) as subjects, (2) as predicate nominatives, (3) in apposition with the subject, (4) as vocatives, (5) as exclamatory nominatives. Use an adjective with each noun.

Mary, boy, hunter, Rover, Scott, woman, friend, comrades, king, sailor, Harry, winter, rain, father, brother.

CHAPTER LV

FORM OF THE POSSESSIVE CASE OF NOUNS

272. The possessive case denotes ownership or possession.

273. The possessive case of most nouns has, in the singular number, the ending *'s*.

EXAMPLES: the lion's head, the cat's paw, the horse's mane, the pirate's cave, George's book, Mary's father.

274. (1) Plural nouns ending in *s* take no further ending for the possessive. In writing, however, an apostrophe is put after the *s* to indicate the possessive case.

EXAMPLES: the lions' heads, the cats' paws, the boys' father, the horses' manes, the pirates' cave.

(2) Plural nouns not ending in *s* take *'s* in the possessive.

EXAMPLES: the women's gloves, the children's lessons, the men's swords, fishermen's luck.

In older English the possessive of most nouns was written as well as pronounced with the ending *-es* or *-is*. Thus, in Chaucer, the possessive of *child* is *childës* or *childis;* that of *king* is *kingës* or *kingis;* that of *John* is *Johnës* or *Johnis*. The use of an apostrophe in the possessive is a comparatively modern device, and is due to a misunderstanding of the real nature of the possessive termination. Scholars at one time thought that the *s* of the possessive was a fragment of the pronoun *his;* that is, they took such a phrase as *George's book* for an abbreviated form of *George his book*. Hence they used the apostrophe before *s* to signify the supposed omission of part of the word *his*. Similarly, in the possessive plural, there was thought to be an omission of a final *es*; that is, such a phrase as *the horses' heads* was thought to be a shortened form of the *horseses* heads. Both these errors have long been exploded.

275. Nouns like *sheep*, *deer*, which have the same form in the plural as in the singular, ordinarily take *'s* in the possessive plural. Thus, —

The *sheep's* food consisted of turnips. [Singular.]
The *sheep's* food consisted of turnips. [Plural.]
The *deer's* horns were long and branched. [Singular.]
The *deer's* horns were long and branched. [Plural.]

276.[1] With regard to the possessive singular of nouns which end in *s* or an *s*-sound (such as *Jones, Julius, Midas, conscience*, etc.), there is much difference of usage both in speech and writing.

By the rule already given (§ 273), the possessive of these words would end in *'s*. Thus, —

Jones's house. *Midas's* golden touch.
Julius's victory over Pompey. For *conscience's* sake.

But good writers and speakers do not always add *'s* in making the possessive of these *s*-words. The following statements agree with the best modern usage: —

(1) **Monosyllabic** nouns ending in *s* make their possessive by adding *'s*. Thus, —

Jones's house. Mr. *Briggs's* dog.
Mr. *Gibbs's* house was destroyed by the cyclone.
John *Phelps's* farm is next to that of Amos Watts.

Most of the nouns that come under this rule are proper names, for English has many monosyllabic family names ending in *s*.

(2) Nouns of **two or more syllables,** not accented on the last syllable, may make their possessive singular by adding *'s*, or may take no ending in the possessive.

In the latter case the sound of the possessive form does not differ from the sound of the word itself, but, in writing, an **apostrophe** is added to indicate the possessive case. Thus, —

Mr. *Sturgis's* horse, OR Mr. *Sturgis'* horse;
Midas's golden touch, OR *Midas'* golden touch;
Julius's victory, OR *Julius'* victory;
Æneas's wanderings, OR *Æneas'* wanderings.
For *conscience's* sake, OR for *conscience'* sake.
Felix's sister, OR *Felix'* sister.

When in doubt, it is safer to use *'s*.

[1] §§ 276–278 may be omitted until review.

(3) Nouns of **two or more syllables,** when accented on the last syllable, follow the rule for monosyllables. Thus, —

Laplace's mathematics, NOT *Laplace'* mathematics.
Alphonse's father, NOT *Alphonse'* father.

NOTE. — When the word following the possessive begins with *s* or an *s*-sound, the possessive loses its ending more easily than under other circumstances. Thus one is more likely to say *Julius' sister* than *Julius' brother*.

The use of an *of*-phrase enables one to avoid, at will, most of the difficulties that beset the possessive of *s*-nouns.

Thus, instead of balancing between *Julius's victory* and *Julius' victory*, we may say *the victory of Julius*.

277. Nouns that do not denote living beings are seldom used in the possessive. They commonly replace this form by a phrase with a preposition (usually *of*).

In accordance with this rule we should say: —

the handle *of the door*, NOT the *door's* handle;
the cover *of the book*, NOT the *book's* cover;
the siege *of Rome*, NOT *Rome's* siege;
the great fire *in Chicago*, NOT *Chicago's* great fire;
the abuse *of power*, NOT *power's* abuse.

The *of*-phrase is often used, even with words that denote living beings, to avoid a harsh-sounding possessive.

Thus, "the horns *of the oxen*," "the wings *of the geese*," are preferred to "the *oxen's* horns," "the *geese's* wings."

278. In many cases either the possessive or the *of*-phrase may be used at will. In such instances the choice is a question of style, not of grammar.[1]

For example, the two phrases "Shakspere's style" and "the style of Shakspere" are both perfectly good English, and one is as agreeable in sound as the other.

[1] Compare the remarks on page xvii, on the distinction between questions of grammar and questions of style.

EXERCISES

I

Attach a noun to the possessive of each of these names. Thus, — *Smith.* Smith's stable.

Jones, Thomas, Gibbs, Cyrus, Charles, Cæsar, Julius, Mr. Converse, Mr. Conners, Mrs. Ross, Charles Foss, Antonius, Brutus, Cassius, Mr. Anthony Brooks, J. T. Fields, Romulus, Mr. Strangways, Mrs. Smithers, Matthew, John Matthews, Dr. Morris, Maurice.

Use in sentences the phrases that you have made.

II

Attach a noun to the possessive, singular and plural, of each of these words (as in Exercise I, above), and use in a sentence each phrase that you have made: —

Horse, man, woman, child, fish, gentleman, deer, sheep, bird, wolf, calf, tiger, snake, badger, fly, spy, turkey, donkey, ally.

III

Use (in sentences) possessive *of*-phrases containing the following nouns: —

Chicago, Montreal, house, tiger, carriage, automobile, chauffeur, reaper, locomotive, log, box, capitol, class, railway, fireman.

IV

In each sentence that you have made in Exercises II and III, substitute, orally, an *of*-phrase for a possessive or a possessive for an *of*-phrase, as the case may be, and tell whether the sentence as thus changed is good or bad English.[1]

V

Parse the possessives in the sentences in Exercise I.

EXAMPLE. — *Jones's* dog is a terrier.

MODEL. — *Jones's* is a proper noun in the masculine gender, singular number, and possessive case, modifying the noun *dog*.

[1] In some of the sentences either form will be permissible.

CHAPTER LVI

DECLENSION OF NOUNS

279. The following tables show the **declension** of several nouns, illustrating different forms of the plural and of the possessive. Note that the nominative and the objective are always alike in nouns.

		SINGULAR		
Nominative	boy	horse	fly	chimney
Possessive	boy's	horse's	fly's	chimney's
Objective	boy	horse	fly	chimney
		PLURAL		
Nominative	boys	horses	flies	chimneys
Possessive	boys'	horses'	flies'	chimneys'
Objective	boys	horses	flies	chimneys

		SINGULAR		
Nominative	calf	lass	man	deer
Possessive	calf's	lass's	man's	deer's
Objective	calf	lass	man	deer
		PLURAL		
Nominative	calves	lasses	men	deer
Possessive	calves'	lasses'	men's	deer's
Objective	calves	lasses	men	deer

EXERCISE

Decline each noun in the following list: —

Dog, cow, animal, woman, ox, child, fairy, elk, governor, carpenter, ally, soldier, wife, mouse, swine, bear, moose, dwarf, enemy, lady, lynx, beaver, ewe, seaman, German.

CHAPTER LVII

USES OF THE OBJECTIVE CASE

280. The object of a verb or preposition is in the objective case (§ 266).

There are five classes of objects: —

1. Direct object of a transitive verb (§ 120): —

The miner shot a *bear*.
Robbers attacked *me*.
Snow crowned the *mountain*.

2. Predicate objective (or second object) after a verb of *choosing, calling, naming, making,* or *thinking* (§ 133): —

The club chose Edward *captain*.
The band made this hall their *headquarters*.
Macbeth's subjects thought him a *tyrant*.

3. Indirect object of a transitive verb (§ 151): —

Give *me* your hand.
The hut afforded the *traveller* shelter.
The merchant promised *William* a position.

4. Object of a preposition (§ 67): —

At the last *moment* the man's heart failed him, and he looked round *him* for some *mode* of *escape*.

5. Cognate object (see Chapter LVIII).

For the adverbial objective, see Chapter LVIII.

281. After *like, unlike,* and *near* the objective is used.

John is like *me* in some ways.
A cat is much like a *tiger*.
The boy ran like a *deer*.
The house is near the *river*.
The army encamped near the *city*.

Like, unlike, and *near,* when followed by the objective, are often regarded as prepositions; but they are really adjectives or adverbs.

Thus, in the first example, *like* is a predicate adjective; in the third, *like* is an adverb; in the fourth, *near* is an adjective; in the fifth, *near* is an adverb.

The use of the objective after these words is a peculiar idiom, similar to the indirect object (§ 151).[1]

EXERCISE

Pick out all the objects and tell to which class they belong (direct object of transitive verb, predicate objective, indirect object, object of a preposition).

Parse each noun by telling its gender, number, and case, and giving the reason for the case (subject, direct object, etc.).

1. The wind has blown the chimneys down.
2. Give Robert your hand and wish him a pleasant voyage.
3. Do not think me an ungrateful fellow.
4. The marquis pulled out his snuff-box with a shrug and a smile.
5. A blighted spring makes a barren year.
6. Nothing remained of the old Indian fort but a few embankments.
7. The gale roared among the shrouds and the sea broke over us.
8. Yet, though destruction sweep those lovely plains,
   Rise, fellow-men! our country yet remains.
9. John has given me his promise.
10. These Maratti, an ancient horde of pirates, formerly dwelt on the east side of Madagascar, where they became a terror to the early settlers in the neighboring islands.
11. As some men gaze with admiration at the colors of a tulip, or the wing of a butterfly, so I was, by nature, an admirer of happy human faces.
12. The club has elected Thomas president and Edward vice-president.
13. Men seldom give other men pleasure when they are not pleased themselves.

[1] The nature of the construction may be seen (as in the indirect object) by inserting *to* or *unto* ("A cat is *like unto* a tiger").

CHAPTER LVIII

COGNATE OBJECT AND ADVERBIAL OBJECTIVE

282. Some verbs that are regularly **intransitive** may be followed by a noun which resembles a direct object.

The horse ran a *race.*
Poor Mary wept bitter *tears.*
The culprit smiled a sickly *smile.*

In all these examples, the noun that follows the verb simply expresses once more, **in the form of a noun,** the action already expressed by the verb. Thus, the *race* is, to all intents and purposes, the *running* of the horse; the *tears* are the *weeping;* the *sickly smile* repeats the idea already expressed in the verb *smiled.*

Nouns thus used are called **cognate objects.**

283. A verb that is regularly intransitive sometimes takes as an object a noun whose meaning closely resembles its own.

A noun in this construction is called the cognate object of the verb and is in the objective case.[1]

The neuter pronoun *it* is used as a cognate object in such expressions as *Go it, He went it,* and the like. These are colloquial or slangy, but extremely idiomatic. The idiom was formerly much commoner than at present.

284. A **noun,** or a phrase consisting of a **noun and its modifiers,** may be used as an **adverbial modifier** (§ 114).

1. I have slept *hours.*
2. The man walked *miles* before he came to a house.
3. The messenger had been waiting *a long time.*
4. Robinson Crusoe remained *several years* in the island.
5. We rode on horseback *the whole way.*
6. Turn your head *this way.*
7. The sailor climbed the rope *hand over hand.*

[1] *Cognate* means "related." The name is given to an object of this kind because of the close *relation* between its meaning and that of the verb.

8. The plank is *two feet* wide.
9. This rope is *several fathoms* too short.
10. Thomas is *sixteen years* old.

In 1–7 the verbs are modified by the italicized words; in in 8–10 these words modify adjectives (*wide, short, old*).

A noun in this use is called an **adverbial objective.**

285. A noun used as an adverbial modifier is called an adverbial objective.

EXERCISE

Pick out the cognate objects and the adverbial objectives, and parse each of them.

EXAMPLE 1. — Jane laughed a merry *laugh*.

MODEL. — *Laugh* is a common noun in the neuter gender, singular number, and objective case; it is the cognate object of the verb *laughed*.

EXAMPLE 2. — The messenger ran three *miles*.

MODEL. — *Miles* is a common noun in the neuter gender, plural number, and objective case; it is an adverbial objective, modifying the verb *ran*.

1. But the skipper blew a whiff from his pipe,
   And a scornful laugh laughed he.
2. The wind blew a gale.
3. Everybody looked daggers at the intruder.
4. Speak the speech, I pray you, as I pronounce it to you.
5. The hail was terrific. The sky seemed to rain stones.
6. The colonists endured oppression a long time.
7. The poet Gray worked upon his "Elegy" several years.
8. That mountain is distant five miles from this spot.
9. The soldiers marched Indian file.
10. The table is six feet long, four feet wide, and three feet high.
11. I cannot swim a yard farther.
12. The cannon carried four miles.
13. You will never accomplish anything that way.
14. The road ran a very long distance without a curve.

CHAPTER LIX

CASE OF APPOSITIVES

286. An appositive is in the same case as the substantive which it limits or defines.

Thus an appositive limiting either the subject or a predicate nominative is in the nominative case; an appositive limiting an object is in the objective case.

287. What is the **case** of the **appositive** in each of the following sentences?

1. Our friends *the Indians* left us at this point.
2. We, the *people*, protest against this injustice.
3. I, your *chief*, command you.
4. Philip Smith, a young *boatman*, was drowned yesterday.
5. Three members of the club, *John* and *Charles* and *I*, refused to vote for the admission of Joe Dalling.
6. We sat in the firelight, *you* and *I*.
7. My friend, *he* who had stood by me in a thousand dangers, was no more.
8. We drove off the enemy, *horsemen* and *footmen*.
9. This rule applies to three of us, — *you* and *Jack* and *me*.
10. Nobody misses us, *you* and *me*.

As these examples show, the rule for the case of appositives is important with respect to **pronouns**.

288. An apparent exception to the rule for the agreement of the appositive is seen in such sentences as follow: —

Smith the *grocer's* dog bit me. [NOT: *Smith's* the grocer's dog.]
My *friend William's* boat is stove.
Our *daughter Mary's* hair is brown.

Here the possessive ending is added to the appositive only, and not to each noun. In other words, the whole phrase

(*Smith the grocer, my friend William, our daughter Mary*) is treated as if it were a single noun.

289. A phrase ending with an appositive may be put into the possessive by adding the possessive ending to the appositive.

EXERCISES

I

Review the Exercises on pages 61–62. Explain the case of each appositive.

II

Pick out the appositives.

Explain the case of each.

1. I visited my old friend and fellow-traveller, Mr. Henshaw.
2. At length the day dawned, — that dreadful day.
3. The house, an old, tumbledown mansion, stood in Hanover Square.
4. So off they scampered, man and horse.
5. The north wind, that welcome visitor, freshened the air.
6. I see him yet, the princely boy!
7. His prayer he saith, this patient, holy man.
8. The explorers embarked in the only vessel which they could procure, — a small schooner.
9. 'T is past, that melancholy dream!
10. Campley, a friend of mine, came by.
11. The mayor, an aged man, made an address.
12. He lent me his only weapon, a sword.
13. Captain William Robinson, a Cornishman, commander of the Hopewell, a stout ship of three hundred tons, came to my house.
14. The book, a volume of Tennyson, lay open on the student's desk.
15. A river interrupted their journey, — a broad, muddy stream, with a rapid current.

Analyze each of the sentences above.

CHAPTER LX

PERSONAL PRONOUNS

290. A pronoun is a word used instead of a noun. It designates a person, place, or thing without naming it.

The constructions of pronouns are the same as those of nouns.

291. Pronouns are classified according to their use and meaning, as (1) **personal,** (2) **demonstrative,** (3) **indefinite,** (4) **relative,** and (5) **interrogative.**

292. Each of the following sentences has a **pronoun** for its subject: — *I* walk. *Thou* walkest. *He* walks.

We see at once that the subjects (the pronouns *I, thou, he*) do not all refer to the same person. *I* denotes the person who **speaks**; *thou,* the person who is **spoken to**; *he,* some third person, whom we may call the person **spoken of.**

Hence these pronouns are called **personal pronouns.**

293. The personal pronouns serve to distinguish (1) the speaker, (2) the person spoken to, and (3) the person or thing spoken of.

294. The personal pronouns are divided into three classes, as follows: —

Pronouns of the **first person** (denoting the **speaker**): *I;* plural, *we.*

Pronouns of the **second person** (denoting the person **spoken to**): *thou;* plural, *you* (or *ye*).

Pronouns of the **third person** (denoting the person or thing **spoken of**): masculine, *he;* feminine, *she;* neuter, *it;* plural (masculine, feminine, and neuter), *they.*

We have already seen most or all of these forms in the preceding lessons. We will now collect them and arrange them in order. This arrangement will show their **declension.**

295. The personal pronouns are declined as follows: —

THE PRONOUN OF THE FIRST PERSON: *I*

	SINGULAR		PLURAL
Nominative	I	*Nominative*	we
Possessive	my *or* mine	*Possessive*	our *or* ours
Objective	me	*Objective*	us

THE PRONOUN OF THE SECOND PERSON: *thou*

	SINGULAR		PLURAL
Nominative	thou	*Nominative*	you *or* ye
Possessive	thy *or* thine	*Possessive*	your *or* yours
Objective	thee	*Objective*	you *or* ye

THE PRONOUN OF THE THIRD PERSON: *he, she, it*

	SINGULAR			PLURAL
	Masculine	*Feminine*	*Neuter*	*Masculine, Feminine,* and *Neuter*
Nominative	he	she	it	they
Possessive	his	her *or* hers	its	their *or* theirs
Objective	him	her	it	them

296. The possessive forms *mine, thine, ours, yours, hers, theirs,* are commonly used in the predicate only, and are not followed by a noun; *his* may also be used in the predicate without a noun. Thus, —

My book is torn.	This book is *mine.*
Thy ways are not our ways.	Our hearts are *thine.*
Our dog ran away.	The cat is *ours.*
Your uncle is a merchant.	The top is *yours.*
Her pencil is lost.	That pencil is *hers.*
Their horse is gray.	The gray horse is *theirs.*
His knife is dull.	The knife is *his.*

Thomas is a friend of *mine.* [= Thomas is one of *my friends.*]

In older English and in poetry *mine* and *thine* are often used like *my* and *thy* when the next word begins with a vowel: as, "*mine* uncle," "*thine* own son." *Mine* is sometimes used in vocative phrases like "sister *mine.*"

CHAPTER LXI

GENDER AND NUMBER OF PERSONAL PRONOUNS

297. The pronouns of the first and second persons (*I* and *thou*) are of **common gender**; that is, they may be used for either male or female beings.

The pronouns of the third person have different forms for masculine, feminine, and neuter in the **singular** (*he, she, it*); but in the **plural** the same form *they* serves for all three genders.

298. The forms *thou, thy, thine, thee,* and *ye* are seldom used except in poetry and in solemn language like that of prayer.

Members of the Society of Friends (commonly called Quakers) and of some other religious bodies use *thee* and *thy* in their ordinary conversation.

299. Except in poetry and in solemn language, *you, your,* and *yours* do duty for the **singular** number as well as for the **plural.** Thus, —

You are the best scholars in the class. [Plural.]
You are the best scholar in the class. [Singular in sense.]

When the forms *you* and *your* (or *yours*) are used in a singular sense, they are often said to be in the singular number. Yet *you,* whether singular or plural in sense, always takes the verb-forms that are used with plural subjects. Thus, —

You act strangely, John.
Mary, you *speak* indistinctly.
You were my friend.
You were my friends.

Such an expression as *you was* is a gross error. It is best, therefore, to describe *you* as always **plural** in **form,** but as **singular** in **sense** when it refers to a single person.

EXERCISES

I

Pick out the personal pronouns. Tell whether each is of the first, the second, or the third person. Mention the gender and number of each.

1. He was my friend, faithful and just to me.
2. You must be more practical.
3. Supper was announced shortly after our arrival.
4. And now, child, what art thou doing?
5. My thanks are due to you for your trouble.
6. Then boast no more your mighty deeds!
7. She paused a moment before she spoke.
8. I was in the utmost astonishment, and roared so loud that they all ran back in fright.
9. She listens, but she cannot hear
   The foot of horse, the voice of man.
10. He hollowed a boat of the birchen bark,
    Which carried him off from shore.
11. At dead of night their sails were filled.
12. We must not be influenced by angry feelings.
13. Here is a sick man that would speak with you.
14. Why should we yet our sail unfurl?
15. I have just escaped from my captors.
16. The world went well with her, and she liked the world.
17. The Hawbucks came in their family coach.
18. The spoken word cannot be recalled. It must go on its way for good or evil.
19. He saw the lake, and a meteor bright
    Quick over its surface played.
20. The military part of his life has furnished him with many adventures.
21. They glared at each other angrily.
22. I confess that I felt somewhat nettled at their rudeness.
23. He ambled alongside the footpath on which they were walking, and showed his discomfort by a twist of his neck every few seconds.

24. Our provisions held out well, our ship was stanch, and our crew all in good health ; but we lay in the utmost distress for water.

25. Lend me thy cloak, Sir Thomas.

26. Captain Fluellen, you must come presently to the mines. The Duke of Gloucester would speak with you.

27. Madam, what should we do?

28. Do tell me of your health, your doings, your designs, and your golden dreams.

29. I am sorry that you complain of your eyes.

30. I must tell you that I saw Mason in town.

31. Mr. Brown sincerely sympathizes with you.

II

Mention the case of each personal pronoun under Exercise I, above. Give your reasons.

III

Parse the pronouns in Exercise I, according to the following model.

Model : *He* [in the first sentence] is a personal pronoun of the third person. It is in the masculine gender, the singular number, and the nominative case, being the subject of the verb *was*.

IV

Use these personal pronouns in sentences of your own : —

Me, he, you (objective), him, she, us, ye, thou, my, mine, thee, its, yours, our, I, ours, their, it (nominative), thine, his, her (objective), it (objective), theirs, her (possessive), we, thy, your, you (nominative), hers, they, them.

V

Review the lesson on personal pronouns as predicate nominatives (p. 88), including the Exercise.

Be careful not to use the objective (*me, him, her, us, them*) where the nominative is required.

CHAPTER LXII[1]

THE SELF-PRONOUNS (COMPOUND PERSONAL PRONOUNS)

300. The **compound personal pronouns** are made by adding the word *self* to certain forms of the personal pronouns.

There are three compound personal pronouns: —

myself, *plural* ourselves;
thyself *or* yourself, *plural* yourselves;
himself, herself, itself, *plural* themselves.

To these may be added *oneself*, more commonly written as two words, *one's self*.

Observe that *yourself* is singular, and *yourselves* plural.

Hisself and *theirselves* are incorrect forms.

301. The **self-pronouns** have two distinct uses, which may be seen in the following sentences: —

(1) The captain *himself* replied to my question.
He *himself* was present.
(2) The defeated general killed *himself* in despair.
He betrayed *himself* by his folly.

In the first two sentences *himself* simply emphasizes the substantive which it follows. In this use the self-pronouns are called **intensive pronouns,** because they **intensify** or strengthen the meaning of a substantive.

In the third and fourth sentences the use of *himself* is quite different. In each, *himself* is the direct object of a transitive verb (*killed, betrayed*); yet *himself* refers to the same person denoted by the subject of the sentence (*general, he*). In other words, the **subject** (*general, he*) is represented as **doing something to itself.**

In this use the *self*-pronouns are called **reflexive pronouns.**

[1] This chapter may be postponed until review.

The difference between such an object as *himself* and an ordinary object may be seen by comparing the sentences in the parallel columns below: —

The man shot the *burglar*.	The man shot *himself*.
[Here the subject (*man*) and the object (*burglar*) are clearly **different persons.** The subject is described as acting on some other person.]	[Here the subject (*man*) and the object (*himself*) are clearly one and the **same person.** The subject is described as acting on himself.]

The word *reflexive* means "bending back." It is applied to the pronouns because, in this use, we must **refer back** to the **subject** of the sentence in order to know *who* or *what* is the person or thing designated by the object.

302. The compound personal pronouns ending in *self* may be used to emphasize substantives.

In this use they are called intensive pronouns.

303. An intensive pronoun may be regarded as in apposition with the substantive to which it is attached.

304. The compound personal pronouns ending in *self* may be used as the objects of transitive verbs or of prepositions when the object denotes the same person or thing as the subject.

In this use they are called reflexive pronouns.

A reflexive pronoun may be the indirect object of a verb whose meaning allows. Thus, —

He gave *himself* a blow. [= He gave a blow *to himself*.]

305. The adjective *own* is sometimes inserted between the first and the second part of the **self-pronouns** for emphasis. These forms may be regarded as compound pronouns.

EXAMPLES: my own self, your own self, his own self, your own selves, their own selves.

306. The **intensive pronouns** are sometimes used without a noun or pronoun. Thus, —

It is *myself*. [*Myself* = *I myself*.]

EXERCISE

In the following sentences point out all the intensive pronouns and tell with what noun or pronoun each is in apposition.

Point out all the reflexive pronouns, mention the verb or preposition of which each is the object, and tell to what noun or pronoun each refers back.

1. The lawyers formed themselves into a battalion of infantry.
2. Jack sat by himself in a corner.
3. They have talked themselves hoarse.
4. The men themselves carried no provisions except oatmeal.
5. Envy shoots at others and wounds herself.
6. We ourselves were wrapped up in our furs.
7. Clifford wrapped himself in an old cloak.
8. I myself am responsible for this.
9. I shall hardly know myself in a blue dress.
10. I have no words which can express the poor man's thankfulness, neither could he express it himself.
11. We whispered these fancies among ourselves in the evenings.
12. Jane herself opened the door.
13. She amused herself with books and music.
14. The story itself was scarcely credible.
15. The lieutenant was presented to Washington himself.
16. Nobody save myself turned to look after him.
17. One seldom dislikes one's self.
18. The guides themselves had lost the path.
19. The prisoner threw himself into the sea and swam for the shore.
20. The old clock itself looked weary.
21. Guard thyself from false friends.
22. You must prepare yourself for the worst.
23. You cannot protect yourselves from wrong.
24. The reproaches of all parties soon made the leaders themselves anxious.
25. Can you not protect yourself from this man?
26. I am not quite sure of this myself.

CHAPTER LXIII

DEMONSTRATIVE PRONOUNS

307. Each of the following sentences has a **pronoun** for its subject: —

This is a good knife. *That* is a tall man.

In these sentences *this* and *that* resemble the personal pronouns of the third person. For *this* might be replaced by *it*, and *that* by *he*, without much change in the meaning. Thus, —

It is a good knife. *He* is a tall man.

This and *that*, however, are stronger and more definite than *it* and *he* would be. They are used to **point out** somebody or something. We can imagine the speaker as actually pointing with the finger as he utters the word.

For this reason *this* and *that* are called **demonstratives**, that is, "pointing" words (for *demonstrate* comes from a Latin word which means "to point out").

308. The demonstratives are *this* (plural, *these*) and *that* (plural, *those*). They point out persons or things for special attention.

This is a red apple. *These* are tall buildings.
That is a Spanish soldier. *Those* are excellent oranges.
I do not like *that*. He is angry at *this*.

309. In the examples given above, the demonstratives are used **substantively** as subjects or objects.[1] But the same words may also be used as **adjectives.**

[1] The pupil should not "supply nouns" in such sentences as those in §§ 307, 308. For example, it is unscientific to expand the first sentence in § 308 into "*This* [*apple*] is a red apple," and then to parse *this* as an adjective. It is even more objectionable to expand the third sentence by inserting *thing* (or the like) after *that*. The plan of "supplying" unexpressed words (as being "understood") tends to confuse real distinctions of language, and should never be resorted to when it can be avoided.

The following sentences illustrate the use of the demonstratives as **limiting adjectives**: —

This man is guilty of theft.
That river runs rapidly.
These books are shabby.
Those birds fly high.
That picture is by Sir Godfrey Kneller.
Under *this* tree sat the sprightly old lady with her knitting-needles.
This brave duke came early to his grave.
Then turn your forces from *this* paltry siege.

310. The demonstratives may be used either as pronouns or as adjectives.

311. Demonstrative pronouns and adjectives have only the inflection of number.

The nominative and objective cases are alike; the possessive is wanting and is replaced by *of* with the objective.

	Singular		Plural
Nom. and Obj.	this	*Nom. and Obj.*	these
Possessive	[of this]	*Possessive*	[of these]
Nom. and Obj.	that	*Nom. and Obj.*	those
Possessive	[of that]	*Possessive*	[of those]

312. Demonstratives have the same form for all three genders. Thus, —

This gentleman; this lady; this axe.
These boys; these girls; these hammers.
That man; that woman; that tree.
Those lords; those ladies; those castles.

EXERCISES

I

Write twenty sentences, each containing a demonstrative (*this, that, these,* or *those*).

II

Examine each sentence that you have written in Exercise I, and tell whether you have used the demonstrative as a pronoun (substantively) or as a limiting adjective (adjectively).

III

Tell whether each demonstrative below is a pronoun or an adjective. Mention its number and case.

1. This is the whole truth.
2. This apple is sour.
3. These men are brave.
4. That is a strange fish.
5. That story is false.
6. Are you sure of that?
7. John told me this.
8. These are facts.

IV

Pick out the demonstratives. Tell whether each is used substantively (as a pronoun) or adjectively.

1. These thoughts did not hinder him from sound sleep.
2. These are Clan-Alpine's warriors true.
3. "Major Buckley," I said, "what horse is that?"
4. That horse's history would be curious.
5. These fertile plains, that softened vale,
   Were once the birthright of the Gael.
6. What a good old man that is!
7. This murderous chief, this ruthless man,
   This head of a rebellious clan,
   Hath led thee safe, through watch and ward,
   Far past Clan-Alpine's outmost guard.
8. Those are terrible questions.
9. These were the strong points in his favor.
10. I'll fill these dogged spies with false reports.
11. These soldiers are Danes, those are Swedes.
12. Can you hesitate long between this and that?
13. Is this bridge safe for horses?
14. In that chest you will find a bag of gold.
15. On that subject I have no opinion.

CHAPTER LXIV[1]

INDEFINITE PRONOUNS

313. A number of words that resemble the **demonstratives** in their use are called **indefinites.**

EXAMPLES: each, every, either, both, neither, some, any, such, none, other, another, each other, one another.

Their use may be seen in the following sentences: —

Each of us has his own faults.
Every soldier carried a pike.
I do not dislike *either* of you.
Neither of us is afraid.
He gave money to *both.*
Some birds cannot fly.
Give me *some* of that gold.
Such a villain is unfit to live.

314. The indefinite pronouns point out objects less clearly or definitely than demonstratives do.

315. Most of the **indefinites** may be used as either **pronouns** or **adjectives.** But *none* is always a substantive in modern use, and *every* is always an adjective.

None of these reports is true.
None of the crew were saved.

316. *Each other* and *one another* may be regarded as compound pronouns. They designate related persons or things.

The children love *each other.*
They all fought with *one another.*

There is no real distinction between *each other* and *one another.* The rules sometimes given for such a distinction are not supported by the best usage and may be disregarded.

[1] This chapter is chiefly for reference. It may be omitted until review.

317. *One* (genitive *one's*) is often used as a kind of indefinite personal pronoun; as, —

One does not like *one's* motives to be doubted. [NOT: *his* motives.]

All, several, few, many, and similar words are often counted among indefinites. They may be used as adjectives or as substantives.

Everybody, everything, anybody, anything, etc., may be called indefinite nouns.

EXERCISE

Parse the indefinite pronouns, nouns, and adjectives.

1. They talked about each other's books for hours.
2. Some war, some plague, some famine they foresee.
3. The two armies encountered one another at Towton Field, near Tadcaster. No such battle had been seen in England since the fight of Senlac.
4. The morning was raw, and a dense fog was over everything.
5. Some wild young colts were let out of the stock-yard.
6. They tell one another all they know, and often more too.
7. I do not wish any companion in the world but you.
8. The big round tears coursed one another down his innocent nose.
9. I know it pleaseth neither of us well.
10. Each hurries toward his home.
11. Gentlemen both, you will mistake each other.
12. No such apology is necessary.
13. Does either of you care for this?
14. The parcels contained some letters and verses.
15. Think you there was ever such a man?
16. A black day will it be to somebody.
17. Friend, we understand not one another.
18. Each of us must live his own life.
19. Neither club has won the championship.
20. "Anything will do for an excuse" is a poor motto.
21. Will nobody warn him of his danger?
22. One should never dodge one's duty.
23. Both of them have come, — Tom and his brother Jack.

CHAPTER LXV

RELATIVE PRONOUNS

318. Examine the following **complex sentence** : —

The officer shot the soldier who deserted.

The two **clauses** are : —

(1) the main statement, " The officer shot the soldier " ;

(2) the subordinate clause, " who deserted."

The subject of the subordinate clause is *who.* This is a **pronoun,** for it takes the place of the noun *soldier,* that is, it designates the soldier without naming him.

Who also connects the subordinate clause with the main clause by referring back to the noun *soldier.* On account of this referring backward, *who* is called a **relative pronoun.**

319. Relative pronouns connect dependent clauses with main clauses by referring directly to a substantive in the main clause. The substantive to which a pronoun refers is called its antecedent.

Harry has lost a knife *which* belongs to me.
I have a friend *whose* name is Arthur.
The girl *whom* you saw is my sister.
Tell me the news *that* you have heard.

In the first sentence, the antecedent of *which* is *knife;* in the second, the antecedent of *whose* is *friend.*

320. The simple relative pronouns are *who, which, that, as,* and *what.*

321. *Who* and *which* are declined as follows : —

	Singular and Plural	
Nominative	who	which
Possessive	whose	whose
Objective	whom	which

That, as, and *what* have no inflection. They have the same form for both nominative and objective and are not used in the possessive case.

As may be used as a relative pronoun when *such* stands in the main clause.

322. *Who* is either masculine or feminine, *which* is neuter, *that* and *as* are of all three genders.

He bowed to every *man whom* he met.
Elizabeth was a *queen who* could endure no opposition.
The *stone which* you have picked up is not gold ore.
The *house that* I bought last week has burned down.
Such *money as* I have is at your service.
I told the story to *such as* were present.

323. A relative pronoun must agree with its antecedent in gender, number, and person.

The sentences in § 322 illustrate the agreement of the relative with its antecedent in **gender.**

324. The plural of the relative pronouns has the same form as the singular.

If the relative is the subject of a verb, however, the verb-form must be singular or plural according as the antecedent is singular or plural.

Hence the rule that a relative pronoun must agree with its antecedent in **number** is of importance.

The *boy who comes* to school late will be punished. [Singular.]
All the *boys who come* to school late will be punished. [Plural.]

325. Relative pronouns have no distinction of form for the three persons; but they are regarded as agreeing in person with their antecedents.

Why do you attack *me, who am* your friend? [First Person.]
It is *you who are* wrong. [Second Person.]
He who speaks to them shall die. [Third Person.]

326. The case of a relative pronoun has nothing to do with its antecedent, but depends on the construction of its own clause.

The general *who* was appointed immediately resigned.

[*Who* is in the nominative, being the subject of *was appointed*.]

He appointed the general, *who* immediately resigned.

[*Who* is in the nominative, being the subject of *resigned*, although its antecedent, *general*, is in the objective case.]

These men *whom* you see are waiting for work.

[*Whom* is in the objective case, being the direct object of *see*. The antecedent, *men*, is, on the contrary, in the nominative.]

327. A relative pronoun in the objective case is often omitted.

Relative Pronoun Expressed	Relative Pronoun Omitted
The stranger bowed to every man *whom* he met.	The stranger bowed to every man he met.
The dog *that* you bought of Tom has run away.	The dog you bought of Tom has run away.
The listener heard every word *that* he said.	The listener heard every word he said.

In analyzing or parsing, supply the relative if it is omitted.

EXERCISES

I

Fill each blank with a relative pronoun, and mention its antecedent.

1. The house —— stands yonder belongs to Colonel Carton.
2. Are you the man —— saved my daughter from drowning?
3. The sailor's wife gazed at the stately ship —— was taking her husband away from her.
4. A young farmer, —— name was Judkins, was the first —— enlisted.
5. Nothing —— you can do will help me.
6. The horses —— belong to the squire are famous trotters.
7. James Adams is the strongest man —— I have ever seen.

8. My friend, —— we had overtaken on his way down town, greeted us cheerfully.

9. Behold the man —— the king delighteth to honor!

10. That is the captain —— ship was wrecked last December.

II

Fill each blank with the proper form of the copula (*am, is, are*).

Note the person and number of the antecedent in each sentence, and observe that the relative must agree with it.

1. You find fault with *me*, who —— not to blame.

2. *You* who —— present are all members of the society.

3. *We* who —— in good health should have sympathy for the sick.

4. *He* who —— fond of good books will never feel lonely.

5. *Those* of you who —— ready may start at once.

6. *I, who* —— a poor swimmer, shall never win the prize.

7. *Nobody* who —— young ever really expects old age.

8. *Such* of us as —— aware of the facts have little doubt of the man's innocence.

III

Pick out all the relative pronouns; tell their gender, number, and person; mention their antecedents; explain their case.

EXAMPLE 1 (for parsing). — A man *whom* I met told me the way.

MODEL. — *Whom* is a relative pronoun of the masculine gender, singular number, and third person, agreeing with its antecedent, *man*. It is in the objective case, being the direct object of the transitive verb *met*.

EXAMPLE 2. — The captain, *whose* name was Scott, came from Edinburgh.

MODEL. — *Whose* is a relative pronoun of the masculine gender, singular number, and third person, agreeing with its antecedent, *captain*. It is in the possessive case, modifying the noun *name*.

1. The man who is happy himself makes others happy.

2. The guide whom the traveller hired proved untrustworthy.

3. He that has most time has none to lose.

4. Gray rocks peeped from amidst the lichens and creeping plants which covered them with a garment of many colors.

5. The enclosed fields, which were generally forty feet square, resembled beds of flowers.

6. He is the freeman whom the truth makes free.

7. There was one philosopher who chose to live in a tub.

8. Conquerors are a class of men with whom the world could well dispense.

9. Such gold as the miner found was mixed with sand.

10. The sluggish stream through which we moved yielded sullenly to the oar.

11. The place from which the light proceeded was a small chapel.

12. The warriors went into battle clad in complete armor, which covered them from top to toe.

13. Many of Douglas's followers were slain in the battle in which he himself fell.

14. Such of the members as attended the meeting were satisfied with the decision.

15. I know no such person as you mention.

16. The day, which had been tempestuous, was succeeded by a heavy and settled rain.

17. Harvey, who discovered the circulation of the blood, lived in the reign of James I.

18. The stranger stood and watched the crowd that passed unceasingly.

19. The book you mention lies on my table.

20. The horseman who rode foremost passed us with great swiftness.

21. The horse was frightened by a heavy fire engine, which crashed its way down the street.

22. Colonel Waters discovered a poor lad who had come over the river in a small skiff.

23. The only sound which fills the air is the sluggish murmur of the river, as it glides under the walls of the castle.

24. The horse you saw is mine.

25. I do not know the person you mention.

26. Nothing you can say will change my plans.

CHAPTER LXVI[1]

GENDER OF RELATIVES

328. The relative *which* is commonly used in referring to the lower animals unless these are regarded as persons. This is true even when *he* or *she* is used of the same animals (see p. 132). Thus, —

The horse *which* I bought yesterday is a good trotter. *He* can go a mile in less than three minutes.

The cat *which* lies by the fire is mine. *She* is named Tabby.

The possessive form *whose* is freely used of all living creatures, whether they would be designated by the pronoun *he*, by *she*, or by *it*. Thus, —

The *general whose* men were engaged in this battle was complimented by the commander-in-chief.

The *lady whose* purse was lost offered a large reward.

The *butterfly, whose* wing was broken, fell to the ground. *It* was picked up immediately by one of the birds.

In the case of things without animal life, however, *of which* is commonly used unless it does not sound well. Thus, of the sentences that follow, though both are grammatical, the second is more in accordance with modern usage: —

The *tree, whose* top had been struck by lightning, was cut down.

The *tree*, the top *of which* had been struck by lightning, was cut down.

The choice between *whose* and *of which* is rather a question of style than of grammar. A cultivated ear is the best guide in such cases. *Whose* is more freely used in poetry than in ordinary language.

[1] This chapter is for reference in connection with practice in composition. It may be omitted until review.

CHAPTER LXVII

DESCRIPTIVE AND RESTRICTIVE RELATIVES

329. **Relative pronouns** have two uses, which may be seen in the sentences that follow: —

The hat, *which* is black, belongs to me.
The hat *which* is black belongs to me.

In the first sentence, the relative clause (*which is black*) merely **describes** the hat by adding a fact about it. In speaking, a pause is made between the antecedent (*hat*) and the relative (*which*).

In the second sentence, the relative clause is very closely connected with the antecedent (*hat*), and there is no pause between them. The relative clause designates the particular hat which is meant; that is, the relative confines or **restricts** the meaning of the noun.

In the first of these uses, the relative is called a **descriptive relative**; in the second, a **restrictive relative.**

330. **A relative pronoun that serves merely to introduce a descriptive fact is called a descriptive relative.**

A relative pronoun that introduces a clause confining or limiting the application of the antecedent is called a restrictive relative.

331. A descriptive relative is preceded by a **comma**; a restrictive relative is not.

For examples illustrating the difference in punctuation, see § 329 and the sentences on pages 173–174.

332. *Who*, *which*, and *that* are all common as restrictive relatives; but some writers prefer *that* to *which*, especially in the nominative case.

In Exercise III, pages 173–174, explain why each relative is **descriptive** or **restrictive.**

CHAPTER LXVIII

THE RELATIVE PRONOUN "WHAT"

333. The relative pronoun *what* is often equivalent to *that which.*

Thus, in the second of the sentences below, *what* has exactly the sense of *that which* in the first: —

1. The fire destroyed *that which* was in the building.

[*That*, the antecedent of *which*, is a demonstrative pronoun and is the direct object of *destroyed*. The relative pronoun *which* is the subject of *was*.]

2. The fire destroyed *what* was in the building.

[*What*, being equivalent to *that which*, has two constructions. It serves both as the direct object of *destroyed* and as the subject of *was*.]

334. The relative *what* may have a **double construction**: — (1) the construction of the **omitted** or **implied antecedent** *that*; (2) the construction of the **relative** *which.*

In parsing *what*, mention both of its constructions.

EXERCISE

Change each *what* to *that which.* Explain the constructions of *that* and *which.*

1. We seldom imitate what we do not love.
2. He gives us what our wants require.
3. What's mine is yours, and what is yours is mine.
4. What you have said may be true.
5. What I have is at your service.
6. The spendthrift has wasted what his father laid up.
7. What I earn supports the family.
8. What supports the family is Tom's wages.
9. Tell me what you know about the affair.

CHAPTER LXIX

COMPOUND RELATIVE PRONOUNS

335. The compound relative pronouns are formed by adding *ever* or *soever* to *who*, *which*, and *what*.

336. The compound relative pronouns are thus declined: —

	Singular and Plural			
Nominative	whoever	(whosoever)	whichever	(whichsoever)
Possessive	whosever	(whosesoever)	——	——
Objective	whomever	(whomsoever)	whichever	(whichsoever)

Whatever (*whatsoever*) has no inflection. The nominative and the objective are alike, and the possessive is supplied by the phrase *of whatever* (*of whatsoever*).

The phrase *of whichever* (*of whichsoever*) is used instead of *whosever* exactly as *of which* is used instead of *whose* (p. 175).

337. The compound relative pronouns may include or imply their own antecedents and hence may have a double construction.

Whoever sins, *he* shall die. [Here *he*, the antecedent of *whoever*, is the subject of *shall die*, and *whoever* is the subject of *sins*.]

Whoever sins shall die. [Here the antecedent *he* is omitted, being implied in *whoever*. *Whoever* has therefore a double construction, being the subject both of *sins* and of *shall die*.]

Whoever runs away is a coward.

Whatever he does is right.

Whichever he chooses will be right.

338. *Which*, *what*, *whichever*, and *whatever* are often used as adjectives. Thus, —

He gave me *what money* was on hand.
I will take *whichever seat* is vacant.
He has lost *whatever friends* he had.
He spends *whatever money* he can earn.

339. A noun limited by the adjectives *what, whatever, whichever,* may have the same double construction that these relatives have when they are used as pronouns (§ 337).

Thus, in the first sentence in § 338, *money* is both the **direct object** of *gave* and the **subject** of *was.*

EXERCISES

I

In each of the following sentences explain the construction of *that* and of *which.* Then change *that which* to *what,* and explain the double construction of *what.*

1. That which man has done, man can do.
2. I will describe only that which I have seen.
3. That which was left was sold for old iron.
4. That which inspired the inventor was the hope of final success.
5. Captivity is that which I fear most.
6. That which we have, we prize not. That which we lack, we value.
7. Give careful heed to that which I say.
8. That which offended Bertram most was his cousin's sneer.

Substitute *whatever* for *that which* whenever you can.

II

Explain the construction of the relatives.

1. Whoever he is, I will loose his bonds.
2. Give this message to whomever you see.
3. Give this letter to any one whom you see.
4. Whatsoever he doeth shall prosper.
5. Everything that he does shall prosper.
6. I owe to you whatever success I have had.
7. I owe to you any success that I have had.
8. Whoever deserts you, I will remain faithful.
9. He gave a full account of whatever he had seen.
10. Whichever road you take, you will find it rough and lonely.

CHAPTER LXX[1]

INTERROGATIVE PRONOUNS

340. The pronouns *who*, *which*, and *what* are often used in asking questions.

In this use they are called **interrogative pronouns**.

Who is your best friend?
Whose coat is this?
Whom do you see in the street?
From *whom* did you learn this?
What is the name of your sled?
Which of the three is the best scholar?

341. The forms of the interrogative pronouns are the same as those of the corresponding relatives (see pp. 170–171).

342. The objective *whom* often begins a question (as in the third example above). Care should be taken not to write *who* for *whom*.

So also in such sentences as "*Whom* did you give it to?" where *whom* is the object of the preposition.

343. *Which* and *what* are often used as **interrogative adjectives**. Thus, —

Which seat do you prefer?
In *what* town were you born?

344. The interrogative adjective *what* is common in **exclamatory sentences** (see p. 21). Thus, —

What a rascal he is!
What weather we are having!
What heroes they are!

In this use *what* in the singular is often followed by the indefinite article *a* or *an*.

[1] For indirect questions, see pp. 302–304.

EXERCISES

I

Write fifteen interrogative sentences, using all the forms of the interrogative pronouns and adjectives.

II

Fill the blanks with interrogatives.

1. —— was the third President of the United States?
2. —— is the name of the German Emperor?
3. To —— was the letter addressed?
4. From —— did the New Englanders learn about maple sugar?
5. By —— was gold discovered in California?
6. In —— country are the Pyramids?
7. —— makes an apple fall from the tree?
8. —— discovered the law of gravitation?
9. By —— was the circulation of the blood discovered?
10. —— shall you invite to your party?
11. In —— administration did the War of 1812 occur?
12. —— name heads the roll of English poets?
13. —— do we call "the Father of his Country"?
14. By —— was "The Sketch-Book" written?
15. From —— did you buy this knife?
16. Of —— country is Edward VII. king?

III

Parse the interrogatives.

EXAMPLE. — *Whose* birthday do we celebrate in February?

MODEL. — *Whose* is an interrogative pronoun in the common gender, singular number, and possessive case, modifying the noun *birthday*.

1. Who told you that I am going to London?
2. What is the meaning of this terrible summons?
3. Who are these strange-looking men?
4. What dost thou want? Whence didst thou come?
5. What is the creature doing here?
6. Which of you is William Tell?

7. Where did we go on that memorable night? What did we see? What did we do? Or rather, what did we not see, and what did we not do?
8. Of what crime am I accused? Where are the witnesses?
9. Whom shall you invite to the wedding?
10. Whose are the gilded tents that crowd the way
Where all was waste and silent yesterday?
11. Whom did you see at my uncle's?
12. What strange uncertainty is in thy looks?
13. Which of you trembles not that looks on me?
14. To whom are you speaking?
15. From whom did you hear this news?

IV

Write ten exclamatory sentences beginning with *what*.

V

The following sentences contain pronouns of different kinds, — personal, demonstrative, indefinite, relative, and interrogative.

Parse each pronoun, noting whether it is used as a substantive or as an adjective.

1. Portia, art thou gone?
2. Each of you has his own thoughts.
3. Every climate has its special advantages.
4. They that have done this deed are honorable.
5. Hamlet, this pearl is thine.
6. This report comes from the mayor himself.
7. These tidings will comfort Cassius.
8. Some animals are amphibious.
9. None of us care for luncheon.
10. None of these books is very interesting.
11. Some of you will repent of this.
12. Who are these wild men?
13. Rip found himself on the green knoll from which he had first seen the old man of the glen.

CHAPTER LXXI

ADJECTIVES — CLASSIFICATION

345. An adjective is a word which describes or limits a substantive. An adjective is said to belong to the substantive which it describes or limits.

346. Some adjectives **describe** objects, others merely **point out** or **designate** them. Thus, —

A *fat* coachman, in a *three-cornered* hat, richly laced, and a *flaxen* wig, curling close round his *rosy* face, was seated on the box, with a *sleek Danish* dog beside him.

This apple is sour.

That animal is a rhinoceros.

Yonder point is called East Cape.

In the first sentence the words in italics are **descriptive adjectives**; in the other sentences they are **pointing** or **definitive adjectives.**

347. An adjective which describes is called a descriptive adjective; one which points out or designates is called a definitive adjective.[1]

348. Most adjectives are **descriptive**: as, — *blue, green, tall, merry, proud, indolent, conscientious.*

349. Definitive adjectives include (1) **pronouns** used as adjectives (as, *that* man; *this* boy; *these* books; *each* girl); (2) **numeral adjectives** (as, *four* men; *twenty-six* horses; the *first* chapter); (3) the articles, *a* (or *an*) and *the.*

Pronouns used adjectively are often called **pronominal adjectives.** This term is often used to include also certain words which resemble pronouns in their use: as, — *several, many, all, few,* etc. (p. 169).

[1] **Definitive adjectives are often called limiting adjectives, but all adjectives really limit the substantives to which they belong** (see p. 26).

The forms and uses of pronominal adjectives have been studied in connection with pronouns. See demonstrative pronouns (pp. 165–167), indefinite pronouns (pp. 168–169), relative pronouns (pp. 170–179), interrogative pronouns (pp. 180–182).[1]

Numeral adjectives will be studied in a later chapter, along with numerals used as nouns or as adverbs (see p. 207). For the articles, see page 187.

350. The only adjectives that have inflections of number are the demonstratives *this* (plural *these*) and *that* (plural *those*).[2]

Singular	Plural
This dog is mine.	*These* dogs are mine.
I like *this* story.	I like *these* stories.
That tree is an *oak*.	*Those* trees are *oaks*.
Read *that* poem.	Read *those* poems.

Note that the singular forms *this* and *that* (not the plurals *these* and *those*) are used with the nouns *sort* and *kind*.

Have you ever seen $\left\{\begin{matrix} this \\ that \end{matrix}\right\}$ *kind* or (*sort*) of apples?

351. An adjective formed from a proper noun is called a **proper adjective** and usually begins with a capital letter: as, — *Roman, American, Swedish, Jeffersonian, Miltonic.*

But some adjectives formed from proper nouns begin with a small letter, because they have come to have a general sense and have lost their close connection with the nouns from which they are derived: as, — *italic* type, a *voltaic* battery, *herculean* efforts, *titanic* energy.

352. According to their position in the sentence, adjectives are often classified as **attributive, appositive,** and **predicate adjectives.**

[1] At this point the adjective uses of pronouns, as explained in the places referred to, may be reviewed, if the needs of the pupils require.

[2] See p. 166.

1. An **attributive adjective** is closely attached to its noun and regularly precedes it.

The *golden* butterfly hovered over the flower.
The *angry* Indian hurled the tomahawk.
The *young* sailor climbed into the rigging.

2. An **appositive adjective** is added to its noun to explain it, like an appositive substantive (§ 106).

Appositive Substantive	Appositive Adjective
The cliff, a bare *rock*, rose above us.	The cliff, *steep* and *rugged*, rose above us.
Jack the *sailor* told a strange tale.	Jack, *tired* and *hungry*, trudged along.

3. A **predicate adjective** completes the predicate, but describes or limits the subject (§ 137).

The butterfly is *golden* in color.
The Indian became *angry*.
The sailor was very *young*.

For the use of an adjective as predicate objective, see § 134.

EXERCISES

I

In the exercises on page 167 pick out the descriptive adjectives; the limiting adjectives.

II

In the following sentences tell whether each adjective is attributive, appositive, or predicate, and mention the noun to which it belongs.

1. The hideous clamor of the bell increased as he turned the next corner.
2. Lochiel was tall and muscular.
3. Two large, calm dogs guarded the top of the steps.

4. All these inland waters were now lashed into sheets of foam

5. The sharp and peevish tinkle of the shop bell made itself audible.

6. Colonel Pyncheon's sudden and mysterious end made a vast deal of noise in its day.

7. The angry man is his own severest tormentor.

8. The rich and heavy festoons of cobweb had been carefully brushed away from the ceiling.

9. Just then, as it happened, the train reached a solitary way-station.

10. During four days of this miserable storm, Clifford wrapped himself in an old cloak, and occupied his customary chair.

11. Many apples, ripe and green, still hung on the tree.

12. A huge load of oak-wood was passing through the gateway.

13. The guests, American or English, enjoyed themselves to the full.

14. White-aproned waiters stood expectant.

15. The tiger's eyes, round and fiery, glared at me.

16. A young man should be ambitious.

17. The April winds are magical,
And thrill our tuneful frames.

18. The scout moved along, silent and grim, with a rapid, stealthy pace.

19. My friend became haggard and despondent.

20. I was seated alone at one end of a great gloomy dining-room.

III

Analyze the first ten sentences in Exercise II.

IV

Fill the blanks with definitive adjectives.

1. —— orange came from Florida; —— apple came from Idaho.
2. —— friends as I have are faithful to me.
3. —— the pupils enjoyed their holiday.
4. —— man carried his rifle.
5. My uncle gave a present to —— nephew.

CHAPTER LXXII

ADJECTIVES — THE ARTICLES

353. The adjectives *a* (or *an*) and *the* are called articles.[1]

The horseman galloped up.
A horseman galloped up.

In the first sentence, the **article** *the* shows that some particular or **definite** horseman is meant. Hence *the* is called the **definite article.**

In the second sentence, the **article** *a* does not definitely point out the horseman as an individual; it simply designates him, **indefinitely,** as belonging to a class of persons, — horsemen. Hence *a* (or *an*) is called the **indefinite article.**

354. The definite article *the* points out one or more particular objects as distinct from others of the same kind.

Find the definite articles in the following sentences: —

1. You should have seen the wedding.
2. The day of our vengeance was come.
3. In the year fifty-nine came the Britons.
4. As they entered the yard the flames were rushing out of the chimney.
5. The old man looked wistfully across the table, and the muscles about his mouth quivered as he ended.
6. The secretary read the record.
7. Harry shaded his eyes with his hand for a minute, as he stood outside the cottage, drinking in the fresh, pure air, laden with the scent of the honeysuckle which he had trained over the porch, and listening to the chorus of linnets and finches from the copse at the back of the house.

[1] The articles are sometimes rated as a distinct class among the parts of speech; but it is better to include them among adjectives, in accordance with their origin, nature, and use.

355. The indefinite article *a* (or *an*) designates an object as merely one of a general class or kind.

The Arab was attacked by *a* lion.
A brave man may feel fear.
I saw the flash of *an* oriole's plumage.

The article *a* is simply a fragment of *ān* (pronounced *ahn*), the old form of the modern English numeral *one*. *An* preserves the old *n*, which is lost in *a*.

In its meaning the indefinite article may still be recognized as a very weak "one." Compare the indefinite use of *one* in such phrases as "*One* John Smith is suspected of this robbery," that is, "*somebody, nobody knows who*, called John Smith," "*a* John Smith," "*a certain* John Smith."

356. *An* is used before words beginning with a vowel or silent *h*; *a* before other words. Thus, —

an inkstand;	a box;
an elephant;	a cataract;
an hour;	a zebra.

357. Special Rules for *a* or *an*.

1. Before words beginning with the sound of *y* or *w*, the form *a*, not *an*, is used. Thus, —

a union;	a European;
a unicorn;	a eucalyptus tree;
a universal genius;	such a one.

Under this head are included all words beginning with *eu* and many beginning with *u*. These form no exception to the general rule in § 356, for *u* and *eu*, when pronounced like the pronoun *you*, do not express a vowel sound.

2. Before words beginning with *h* and not accented on the first syllable, *an* is often used. Thus, we say —

a his'tory; but, *an* histor'ical novel.

Here again we have no real exception to the rule in § 356; for in the words in question, when the accent is not on the first syllable, the *h* is very weak in pronunciation and sometimes entirely disappears, so that the word practically begins with a vowel.

EXERCISES

I

In the following sentences supply an article, either definite or indefinite.

In case it is possible to supply either the definite or the indefinite article at will, tell what difference of meaning comes from using one rather than the other.

1. The schoolhouse was —— low building, rudely constructed of logs; —— windows were partly glazed, and partly patched with leaves of old copy-books.

2. He was always ready for either —— fight or —— frolic.

3. It was, as I have said, —— fine autumnal day. —— sky was clear and serene.

4. —— sloop was loitering in —— distance, dropping slowly down with —— tide, her sail hanging uselessly against —— mast.

5. —— musician was —— old gray-headed negro.

6. On one side of —— church extends a wide woody dell, along which raves —— large brook.

II

In the following passages, point out all the definite and all the indefinite articles and tell to what noun each belongs.

1. The town was in a hubbub.

2. The men were quiet and sober.

3. You see this man about whom so great an uproar hath been made in the town.

4. Whenever there was sickness in the place, she was an untiring nurse.

5. I sat down on one of the benches, at the other end of which was seated a man in very shabby clothes.

6. We shall give a great archery party next month, and you shall have an invitation.

7. He was lying on a crimson velvet sofa, reading a French novel. It was a very little book. He is a very little man. In that enormous hall he looked like a mere speck.

CHAPTER LXXIII

COMPARISON OF ADJECTIVES

358. Examine the following sentences: —

John is *tall.*
Thomas is *taller* than John.
James is the *tallest* boy in the school.

The same adjective appears in three different forms, — *tall, taller, tallest.*

The sense changes as we add to the simple form *tall* the endings *er* (making *tall-er*) and *est* (making *tall-est*). Yet this change in sense does not affect the general meaning of the adjective: John and Thomas and James are all three *tall.*

The difference, then, is not one of **kind** but one of **degree.**

In the first sentence we simply assert that John is *tall,* and we do not compare him with anybody else.

In the second sentence we not only assert that Thomas is tall, but we **compare** his height with that of another person, asserting that he is *taller* than John.

In the third sentence we go still farther. We use the strongest form known to us to express James's tallness: we say that he is the *tallest.*

These three forms which adjectives may take are known as **degrees of comparison**; and they are called, respectively, the **positive,** the **comparative,** and the **superlative degree.**

359. The degrees of comparison indicate by their form in what degree of intensity the quality described by the adjective exists.

360. There are three degrees of comparison, — the positive, the comparative, and the superlative.

361. The positive degree is the simplest form of the adjective, and has no special ending.

It simply describes the quality, and does not suggest a comparison between the person or thing possessing it and any other person or thing.

Thus, the positive degree of the adjective *tall* is *tall.*

362. The comparative degree of an adjective is formed by adding the termination *er* to the positive degree.

It indicates that the quality exists in the person or thing described in a higher degree than in some other person or thing.

Thus, the comparative degree of the adjective *tall* is *taller.*

363. The superlative degree is formed by adding *est* to the positive degree.

It indicates that the quality exists in the highest degree in the person or thing described.

Thus, the superlative degree of the adjective *tall* is *tallest.*

364. Other examples of the **comparison of adjectives** are: —

Positive Degree	Comparative Degree	Superlative Degree
strong	stronger	strongest
fair	fairer	fairest
quick	quicker	quickest
clear	clearer	clearest

365.[1] In forming the **comparative** and **superlative** degrees by means of the endings *er* and *est*, the following rules of spelling should be observed: —

1. Adjectives ending in silent *e* drop this letter before the comparative ending *er* and the superlative ending *est.* Thus, —

Fine, finer, finest; rare, rarer, rarest; rude, ruder, rudest.

2. Most adjectives ending in *y* change *y* to *i* before the endings *er* and *est.* Thus, —

Dry, drier, driest; holy, holier, holiest; merry, merrier, merriest.

[1] This section is for reference only.

3. Adjectives having a short vowel and ending in a single consonant double this before the endings *er* and *est*. Thus,—

Fat, fatter, fattest; thin, thinner, thinnest; red, redder, reddest.

EXERCISES

I

Write in three columns the following adjectives in the three degrees of comparison: —

Bright, lowly, tall, smooth, rough, quick, nimble, fierce, black, able, subtle, crazy, mad, sane, muddy, wet, dry, red, sad, humble.

II

Pick out such adjectives as are in the comparative or the superlative degree. Give the positive degree of each. Mention the substantive to which each belongs.

1. He was a bigger boy than I.
2. They were some of the choicest troops of his whole army.
3. The town is one of the neatest in England.
4. Life is dearer than the golden ore.
5. Byron was, at his death, but a year younger than Burns.
6. On the highest part of the mountain is an old fortress.
7. The gibbons are the smallest and slenderest of the manlike apes.
8. The bravest men are not reckless.
9. Her astonishment now was greater than ever.
10. The air grew colder and colder; the mist became thicker and thicker; the shrieks of the sea-fowl sounded louder and louder.

III

Make sentences containing the following adjectives, (1) in the positive degree; (2) in the comparative degree; (3) in the superlative degree: —

Fast, pure, low, clumsy, high, large, brown, lazy, cross, deep, lively, merry, short, hungry, quiet, green, dry, noble, severe, handsome, lovely, dull, flat.

CHAPTER LXXIV

COMPARISON OF ADJECTIVES

366. Many adjectives are compared by prefixing the adverbs *more* and *most* to the positive degree.

He is a *more honorable* man than his neighbor. [NOT: He is an *honorabler* man than his neighbor.]

He is the *most honorable* man in the company. [NOT: He is the *honorablest* man in the company.]

Examples of comparison by means of *more* and *most* are the following: —

POSITIVE DEGREE	COMPARATIVE DEGREE	SUPERLATIVE DEGREE
difficult	more difficult	most difficult
splendid	more splendid	most splendid
horrible	more horrible	most horrible
capacious	more capacious	most capacious
magnificent	more magnificent	most magnificent

Many adjectives of two syllables, and most adjectives of three or more syllables, are compared by means of *more* and *most*.

In this method of comparison, *more* and *most* are adverbs modifying the adjective before which they stand.

367. Some adjectives may be compared in both ways.

EXAMPLES: worthy, worthier, worthiest; OR, worthy, more worthy, most worthy.

EXERCISE

Find the comparatives and the superlatives.

1. The evening was more calm and lovely than any that yet had smiled upon our voyage.

2. The environs are most beautiful, and the village itself is one of the prettiest I ever saw.

3. Example is always more powerful than precept.

4. The Edinburgh scholars of that period were more noted for clearness of head than for warmth of heart.

5. Nothing could be more bleak and saddening than the appearance of this lake.

6. The country became rougher, and the people more savage.

7. He sat down with a most gloomy countenance.

8. The Caliph remained in the most violent agitation.

9. A more extraordinary incident has seldom happened.

10. The wind was even more boisterous than usual.

11. The most elaborate preparations had been made.

12. The garret windows and housetops were so crowded with spectators that I thought that in all my travels I had not seen a more populous place.

CHAPTER LXXV

IRREGULAR COMPARISON OF ADJECTIVES

368. Several very common adjectives have irregular forms of comparison.[1]

The most important of these **irregular adjectives** are: —

Positive Degree	Comparative Degree	Superlative Degree
bad (evil, ill)	worse	worst
far	farther	farthest
——	further	furthest
good	better	best
late	later, latter	latest, last
well (in health)	better	——
little	less, lesser	least
much, many	more	most

369. The adjective *old* has two forms (*older* and *elder*) for the comparative, and two (*oldest* and *eldest*) for the superlative.

[1] In some of these cases the comparative and superlative are different words from the positive, but they have been so long associated with it in the minds of all speakers and writers that they are felt to belong to it almost as much as if they were simply modifications of its form.

The forms *elder* and *eldest* are used only of persons. They are restricted to certain nouns signifying relationship, and to the phrases *the elder* and *the eldest.* Thus, —

Tom is my *elder* brother.
She has an *elder* sister.
Frank is the *eldest* of the cousins.
John is *older* than I.
The dog is *older* than his young master.
The *oldest* book may be the best.

370. *Next* is in form an old superlative of *nigh*, but it is used only in the special sense of "the very nearest," "immediately adjacent." Thus, —

My friend lives in the *next* house.
The landing of the troops took place on the *next* day.

371. A few superlatives end in *-most.* With these, one or both of the other degrees are commonly wanting.

Positive	Comparative	Superlative
——	(former)	foremost
hind	hinder	hindmost
——	inner	inmost, innermost
(out, *adverb*)	outer	outmost, outermost
	(utter)	utmost, uttermost
(up, *adverb*)	upper	uppermost
——	——	endmost
——	nether	nethermost
top	——	topmost
——	——	furthermost
north	——	northmost
northern	(more northern)	northernmost
south	——	southmost
southern	(more southern)	southernmost
east, eastern	(more eastern)	easternmost
west, western	(more western)	westernmost

Note. — The ending *-most* is not the adverb *most.* It is a very old superlative ending *-mest* changed under the influence of the adverb *most.*

372. Some adjectives are, from their meaning, **incapable of comparison.** Thus, we can say —

The figure is *three-cornered.*

But it would be absurd to say —

That figure is *more three-cornered* than the other.
This is the *most three-cornered* of several figures.

For, if what we are describing is three-cornered at all, that is the end of it: there can be no degrees of triangularity. In general, then,

Adjectives which denote an absolute degree of a quality do not admit of comparison.

EXAMPLES: vertical, triangular, horizontal, double, treble, omnipotent, all-seeing, present.

EXERCISE

Find the comparatives and the superlatives.

1. He walked off without further ceremony.
2. A friend at court is better than a penny in purse.
3. Cæsar has been called the foremost man of all this world.
4. The merchants' profits became rapidly less.
5. There are two or three more pens in the box.
6. I never had worse luck in my life!
7. The inner court was paved with marble.
8. That is Antonio, the duke's eldest son.
9. A sad tale 's best for winter.
10. The bird is perched on the topmost bough.
11. We sailed by the southernmost point of the island.
12. I have three daughters; the eldest is called Helen.
13. The hindmost stragglers have now come up.
14. I will use my utmost skill in his recovery.
15. My elder brother's name is Thomas.
16. My utmost efforts were fruitless.
17. We cannot defend the outer fortifications.
18. They parted without more words.

CHAPTER LXXVI

ADVERBS—USE AND CLASSIFICATION

373. An adverb is a word which modifies a verb, an adjective, or another adverb. Thus,—

The statesman advised the king { *wisely.* / *foolishly.* / *rashly.* / *treacherously.*

The man was { *foolishly* / *rashly* / *bravely* / *wisely* } confident.

The pupil recited *very* badly.
The governor spoke *rather* rapidly.
Charles cannot skate *so* gracefully as John.

374. Adverbs may be divided according to their meaning into four classes: (1) adverbs of **manner**; (2) adverbs of **time**; (3) adverbs of **place**; (4) adverbs of **degree.**[1]

375. Adverbs of manner answer the question "How?" "In what way?"

They are very numerous, and most of them end in *ly*.

The starving man ate *greedily*.
The wayfarer plodded *wearily* along.
Merrily sang the boatmen.
The queen was *foolishly* suspicious.
The gift was *splendidly* generous.

Several adverbs of manner have the same form as adjectives.

The farmer always works *hard*.
How *fast* the time flies!

[1] The four classes of adverbs are not separated by hard and fast lines. The same adverb may be used in different senses and thus belong to different classes. Sometimes, too, there is room for difference of opinion.

Adverbs of manner usually modify either verbs or adjectives; they rarely modify adverbs.

See how many of the adverbs on pages 29–31 are adverbs of manner, and tell what they modify.

376. Adverbs of time answer the question "When?"

EXAMPLES: now, then, soon, formerly, lately, recently, to-day, to-morrow, by-and-by, hereafter, henceforth.

Adverbs of time usually modify verbs. Thus, —

James lives in San Francisco *now*.
Then the sailor leaped into the sea.
I shall return *to-morrow*.

377. Adverbs of place answer the question "Where?"

EXAMPLES: here, there, yonder, far, near, aloft, astern, forward, backward, up, down, out.

Adverbs of place usually modify verbs. Thus, —

There stands the Capitol.
I shall wait for him *here*.
The tired swimmer fell far *astern*.

378. Adverbs of degree answer the question "To what degree or extent?"

EXAMPLES: so, very, much, little, exceedingly, hardly, barely, thoroughly, utterly, fully, abundantly, not (the negative adverb).

Adverbs of degree modify verbs, adjectives, and adverbs. For example: —

The child's reply pleased the king very *much*.

[Here *much* modifies the verb *pleased*, indicating the degree or extent to which the king was pleased.]

The workman was *little* content with his lot.

[Here *little* modifies the adjective *content*.]

I never saw him run *so* rapidly.

[Here *so* modifies the adverb *rapidly*.]

379. Adverbial phrases often serve as adverbs. Thus, —

I. Adverbial phrases of **manner** : —

Do not answer me *in that careless way.*
The clown grinned *in a comical fashion.*
Speak *in a full, clear tone.*
He rose *with an effort.*
Jack climbed the rope *with difficulty.*
I found the house *without any trouble.*

Further examples are : — with anger, without hesitation, against his will, in spite of himself, on purpose.

II. Adverbial phrases of **time** : —

He lived there *many years ago.*
The letter will probably arrive *in a few days.*
At this instant a large ship was sighted.
King Alfred ruled England *in days of old.*
We expect to settle this claim *in the future.*

Further examples are : — before long, in olden times, in youth, in age, in middle life, without delay, on the spot, of yore.

III. Adverbial phrases of **place** : —

The carpenter lives *in this neighborhood.*
The Governor of Massachusetts resides *in Boston.*
Cæsar conquered Pompey's sons *at Munda in Spain.*
My mother is not *at home.*
The building stands *in the square.*

Further examples are : — in town, away from home, at a distance, in this vicinity, in front, at one side, to windward, to the eastward.

IV. Adverbial phrases of **degree** : —

The strength of one's memory depends *to a great extent* on one's habits of thought.

The messenger's report was *by no means* accurate.

My friend always enjoys himself *in the extreme.*

Other examples are : — in part, in the main, at most, in the least, on the whole, to the full, in full, in some measure, to some extent.

380. Most adverbial phrases are prepositional phrases (§ 96); but many idiomatic phrases of other kinds are used adverbially. Thus, —

To and fro, now and then, up and down, again and again, first and last, full speed, full tilt, hit or miss, more or less, head first, upside down, inside out, sink or swim, cash down.

Many of these phrases may be regarded as compound adverbs.

For the use of a noun, or a noun and its modifiers, as an adverbial modifier (the **adverbial objective**), see pages 153–154.

EXERCISES

I

Fill each blank with an adverb of degree and tell how it modifies the adjective or the adverb.

1. The wind blew —— hard.
2. The air bites shrewdly; it is —— cold.
3. I was in the utmost astonishment, and roared —— loud that they all ran back in fright.
4. I bowed —— respectfully to the governor.
5. The peacock's voice is not —— beautiful as his plumage.
6. We jogged homeward merrily ——.
7. Tom was —— angry to measure his words.
8. The load was —— too heavy for the horse to draw.
9. "My lesson is —— hard. Is yours?" "No, not very; but still it is —— difficult."
10. The physician was rather surprised to find his patient —— lively.
11. This has been an —— dry season.
12. James was —— sorry for my misfortunes.
13. This coat is —— small for me. I must buy another.
14. The rope is not strong —— for —— heavy a weight.
15. Halt! you have gone far ——.

II

Very many adverbs end in *ly*. These are usually derived from adjectives. Thus, —

Adjectives	Adverbs
fair	fairly
bold	boldly
outrageous	outrageously

Form such adverbs from the adjectives in the following list. Use each adverb in a sentence.

Fine, courageous, brave, splendid, eager, plain, doubtful, remarkable, heedless, careful, polite, rude, civil, violent, mild, meek, gentle, smooth, soft, boisterous.

Substitute adverbial phrases for the adverbs if possible.

III

Parse each adverb in Exercise I, by telling to what class it belongs (manner, time, place, degree) and what verb, adjective, or adverb it modifies.

CHAPTER LXXVII

RELATIVE AND INTERROGATIVE ADVERBS

381. A number of **adverbs** are closely related in meaning to the **relative pronouns.** Thus, in

The town *where* the massacre occurred was a frontier settlement,

where is an **adverb of place** modifying *occurred,* but it introduces the subordinate clause, and it is connected with *town* in much the same way in which a **relative pronoun** is connected with its antecedent. Indeed, we might substitute for *where* the phrase *in which.* Similarly, —

The time *when* [= *at which*] this took place was five o'clock.

382. Relative adverbs introduce subordinate clauses and are similar in their use to relative pronouns.

EXAMPLES: where, whence, whither, wherever, when, whenever, while, as, how, why, before, after, till, until, since.

Relative adverbs **connect** subordinate clauses with main clauses as **relative pronouns** do.

Relative adverbs are also called conjunctive adverbs.

383. An interrogative adverb introduces a question.

Where, when, whence, whither, how, why, may be used as **interrogative adverbs.** Thus, —

When did you visit Naples?
How do you spell this word?

EXERCISES

I

Fill each blank with a relative or an interrogative adverb.

1. —— do pineapples grow?
2. —— are diamonds found?
3. The town —— Shakspere was born is on the Avon.
4. Whence did you come, and —— are you going?
5. George II. was king —— Washington was born.
6. The colonies were thirteen in number —— the Revolution broke out.
7. Pumice floats —— it is thrown into the water.
8. —— does vacation come?
9. Come —— you are called.
10. —— can you tell the temperature?

II

Parse the relative and interrogative adverbs in Exercise I.

In parsing a relative adverb, tell what it modifies and what clause it introduces.

In parsing an interrogative adverb, tell what it modifies and mention the fact that it introduces the question.

CHAPTER LXXVIII

COMPARISON OF ADVERBS

384. Adverbs have three degrees of comparison, — the positive, the comparative, and the superlative.

385. Most adverbs are compared by means of *more* and *most*.

The wind blows *violently*. [Positive.]
The wind blows *more violently* than ever. [Comparative.]
The wind blows *most violently* in the winter. [Superlative.]

386. A few adverbs are compared by means of the endings *er* and *est*.[1] Thus, —

Positive	Comparative	Superlative
cheap	cheaper	cheapest
dear	dearer	dearest
early	earlier	earliest
fast	faster	fastest
hard	harder	hardest

Further examples are: high, long, loud, near, often (oft), quick, slow, soon, sound (*of sleeping*).

387. Some adverbs may be compared both by means of the endings *er* and *est* and by means of *more* and *most*. Thus, —

often, oftener *or* more often, oftenest *or* most often.

388. Many adverbs are, from their meaning, incapable of comparison. Such are: —

(1) *here, there, then, now,* and the like;

(2) adverbs derived from adjectives that express a quality as absolute or complete (see p. 196).

Examples: vertically, doubly, trebly, wholly, presently, instantly.

[1] Many comparatives and superlatives in *er* and *est* that are no longer allowable in prose are still used in poetry.

389. Several adverbs have irregular forms of comparison.

POSITIVE	COMPARATIVE	SUPERLATIVE
far, forth	farther, further	farthest, furthest
ill, badly	worse	worst
nigh	nigher	nighest, next
well	better	best
late	later	latest, last
little	less	least
much	more	most

These adverbs in the main have the same forms as the adjectives studied in § 368, above. Note, however: (1) that *good* and *bad* are never adverbs; (2) that *ill* and *well*, *better* and *best*, *worse* and *worst*, may be either adverbs or adjectives.

EXERCISE

In the following sentences select all the adverbs and tell what each modifies.

If the adverb is capable of comparison, give its three degrees. If its meaning makes it incapable of comparison, state that fact and give your reasons.

1. Youth seldom thinks of danger.
2. The days passed peacefully away.
3. Pride would ill become me.
4. Washington had already seen service in the Indian war.
5. Perhaps this awkwardness will wear off hereafter.
6. Habit often becomes second nature.
7. The following morning Gertrude rose early.
8. She walks too fast, and speaks too fast.
9. Was that the king that spurred his horse so hard?
10. He came too late; the ship was under sail.
11. Your judgment is absolutely correct.
12. The tide rose higher and higher.

CHAPTER LXXIX

USE OF COMPARATIVE AND SUPERLATIVE

390. It is a common mistake to use the **superlative** degree of adjectives and adverbs for the **comparative.**

In the following sentences the two degrees are correctly employed: —

Smith is *the better* of the two men. [Comparative.]
Jones is *the best* of the three men. [Superlative.]

391. The comparative degree, not the superlative, is used in comparing two persons or things.

The superlative is used in comparing one person or thing with two or more persons or things.

NOTE 1. — In a few idiomatic phrases the rule given in § 391 is not observed. Thus we say "He puts his *best* foot foremost," not "He puts his *better* foot foremost," although a man has but two feet.[1]

NOTE 2. — In older English the superlative was often used instead of the comparative.

392. It is an error to use *more* and *most* before adjectives or adverbs that are already in the comparative or the superlative degree. Thus, such expressions as *more better*, *most best*, *the most proudest*, are incorrect.

NOTE. — Double comparison was allowed in older English, but is not now in good use.

393. An adjective phrase may sometimes be compared by prefixing *more* and *most* to it. Thus. —

Your hat is *more in fashion* than mine. [*More in fashion* = *more fashionable.*]

The eldest son was *most in favor* with his father.
This plan is *more to my mind* than the other.
I never felt *more at my ease* [= *more comfortable*].
My violin is *more out of tune* than ever.

[1] Compare "the *first* of the two men."

EXERCISES

I

Make sentences in which you use the following adjectives and adverbs correctly. Analyze the sentences.

Better, best, sooner, most agreeable, nimbler, nimblest, most, more, quicker, quickest, smallest, smaller, most interesting, slower, slowest, more accurate, most accurate.

II

Fill the blanks with adjectives or adverbs in the comparative or the superlative degree as the meaning requires.

Give the grounds of your choice in each case.

1. Tom and I are friends. Indeed he is the —— friend I have.
2. Which is the (more or most?) studious of your two sisters?
3. Both generals are brave, but the old— is of course the (more or most?) experienced of the two.
4. Of all the men in our company I think the very brave— was Corporal Jackson.
5. Texas is the large— of the United States.
6. Which is large—, Chicago or Philadelphia?
7. Mention the large— city in the world.
8. I don't know which I like (better or best?), — history or arithmetic.
9. Which do you like (better or best?), — history, arithmetic, or reading?
10. I like history —— than anything else.
11. Of all my studies I like history ——.
12. Which is the heavi—, a pound of feathers or a pound of gold?
13. Which is the heavi—, a pound of feathers, a pound of lead, or a pound of gold?
14. Jane is the tall— of the family.

III

Compare the following adverbs: —

Soon, often, badly, well, noisily, merrily, far, much, furiously.

CHAPTER LXXX

NUMERALS — NOUNS, ADJECTIVES, AND ADVERBS[1]

394. In expressing our thoughts we often need to tell exactly **how many** persons or things we are thinking of, or **how many times** an action takes place. For these purposes we use certain peculiar words called **numerals**, that is, "words of number."

Examples may be seen in the following sentences: —

Three merry companions once set out on a journey to Spain.

Thirty days hath September,
April, June, and November;
All the rest have *thirty-one*,
Excepting February alone,
Which has just *eight* and a *score*,
Till Leap-year gives it *one* day more.

The *first* prize was won by Edward.
The *second* house in the street belongs to me.
The *thirteenth* day of next month will be Tuesday.
He is in his *twenty-first* year.
Seven of my friends met me at the station.
Did you ring the bell *once* or *twice*?
I *thrice* presented him a kingly crown.

395. Numerals are adjectives, nouns, or adverbs.

In the preceding examples most of the numerals are **adjectives**, because they limit substantives. *Score*, however, is a **noun**, and so is *seven* in the last example but two. *Once*, *twice*, and *thrice* are **adverbs**, since they modify verbs by telling how many times the action took place.

396. The most important classes of numeral adjectives are called **cardinals** and **ordinals**.

[1] This chapter is meant chiefly for reference.

397. Cardinal numeral adjectives (*one, two, three, four,* etc.) are used in counting, and answer the question "How many?"

Three wise men of Gotham
Went to sea in a bowl.
Thirty days hath September.
That man is *seventy-nine* years old.

NOTE. — In such expressions as "The boy was *sixteen*," the numeral may be regarded as a predicate adjective limiting *boy*. It is unnecessary to expand *sixteen* to "sixteen years old."

398. Ordinal numeral adjectives (*first, second, third,* etc.) denote the position or order of a person or thing in a series.

Sunday is the *first* day of the week.
February is the *second* month.
The child was in the *third* year of his age.

399. All the cardinal numerals may be used as nouns.

One of my friends told me this.
A *million* is a great number.
Eighty-one of the enemy were killed in this skirmish.

400. The cardinals, in some of their uses as nouns, may receive a plural ending. Thus, —

The boy can count by *threes*.
My friends came up in *threes* and *fours*.
Five *tens* are fifty.
Many *hundreds* fell in this battle.
Thousands of dollars were spent in this experiment.

NOTE. — *Hundred, thousand, million* were originally nouns, but are now equally common in the adjective construction.

401. Certain numeral adjectives (*single, double, triple,* etc.) indicate how many times a thing is taken or of how many like parts it consists. Thus, —

The pavement consisted of a *double* layer of bricks.
A *threefold* cord is not easily broken.

Some of these words may be used as adverbs.

His labor was repaid *threefold*.

402. Certain numeral adverbs and adverbial phrases indicate how many times an action takes place.

I hit the ball *once.*
John knocked *twice* at the door.
Thrice the bell tolled.
The sharpshooter fired *eleven times* before he was killed.

The only adverbs of this kind in ordinary use are *once* and *twice.* For larger numbers an adverbial phrase consisting of a cardinal with the noun *times* (*three times, four times,* etc.) is regularly used. *Thrice,* however, is still common (instead of *three times*) in poetry and the solemn style.

EXERCISE

Tell whether each numeral is an adjective (cardinal, ordinal, or other), a noun, or an adverb.

1. Twice through the hall the chieftain strode.
2. Hundreds in this little town are in danger of starvation.
3. I have paid you fourfold.
4. The third time never fails.
5. The English lie within fifteen hundred paces of your tents.
6. Methought I saw a thousand fearful wrecks.
7. The threefold shield protected him.
8. They shouted thrice. What was the last cry for?
9. Yet thousands still desire to journey on.
10. Byron died in the thirty-seventh year of his age.
11. This note doth tell me of ten thousand French
    That in the field lie slain: of princes, in this number,
    And nobles bearing banners, there lie dead
    One hundred twenty-six: added to these,
    Of knights, esquires, and gallant gentlemen,
    Eight thousand and four hundred.
12. The railroad cost three million dollars.
13. Light travels one hundred and eighty-six thousand miles in a second.
14. Mr. Benson paid five thousand dollars for his house.
15. The sum of fifty-two and thirteen is sixty-five.

SUMMARY

A proper noun is the name of a particular person, place, or thing.

A common noun is a name which may be applied to any one of a class of persons, places, or things (pp. 122–123).

An abstract noun is the name of a quality or general idea.

A collective noun is the name of a group, class, or multitude, and not of a single person, place, or thing (p. 126).

The personal pronouns serve to distinguish (1) the speaker; (2) the person spoken to; and (3) the person or thing spoken of (p. 157).

The compound personal pronouns are made by adding the word *self* to certain forms of the personal pronouns (p. 162).

The demonstratives are *this* (plural, *these*) and *that* (plural, *those*). They point out persons or things for special attention (p. 165).

The indefinite pronouns point out objects less clearly or definitely than demonstratives do (p. 168).

Relative pronouns connect dependent clauses with main clauses by referring directly to a substantive in the main clause (p. 170).

The substantive to which a pronoun refers is called its antecedent.

A relative pronoun that serves merely to introduce a descriptive fact is called a descriptive relative.

A relative pronoun that introduces a clause confining or limiting the application of the antecedent is called a restrictive relative (p. 176).

The compound relative pronouns are formed by adding *ever* or *soever* to *who, which,* and *what* (p. 178).

The pronouns *who, which,* and *what* are often used in asking questions. In this use they are called interrogative pronouns (p. 180).

An adjective which describes is called a descriptive adjective; one which points out or designates is called a definitive adjective (p. 183).

Adverbs may be divided according to their meaning into four classes: (1) adverbs of manner; (2) adverbs of time; (3) adverbs of place; and (4) adverbs of degree (p. 197).

Relative adverbs introduce subordinate clauses and are similar in their use to relative pronouns.

An interrogative adverb introduces a question (p. 202).

Numerals are adjectives, nouns, or adverbs (p. 207).

CHAPTER LXXXI[1]

VERBS

403. **A verb is a word which asserts.**

404. **A verb-phrase is a group of words that is used as a verb.**

A herd of cattle *was grazing* on the plain.
The little stream *had overflowed* its banks.
A cat *may look* at a king.
Our ship *might have been wrecked.*

405. Most verbs express **action.** Some, however, merely express **state** or **condition.** Thus, —

(1) The captive *struggled* desperately.
The wounded man *swam* with difficulty.
The door *creaked* on its rusty hinges.
(2) An old boat *lies* on the beach.
The town *remained* quiet.
Life *abounds* in opportunities.
The bridge *seemed* safe enough.

406. The verb *is* (in its various forms) is called the **copula** (or "link"), because it joins the subject with a predicate nominative or predicate adjective.

Paris *is* the capital of France.
Jefferson *was* President.
Truth *is* mighty.

Other verbs which are similarly used are called **copulative verbs.** Thus, —

Rome *became* the most powerful city in the world.
Snow *seemed* a miracle to the Eastern king.
The day *proved* cold and stormy.
Marston *turned* pale at the thought.

[1] This chapter is intended as a review, and at the same time as an introduction to the special study of the forms and constructions of the verb.

407. The verb *is* (in its various forms) is not always a mere copula. It is sometimes emphatic and has the sense of *exist*. Thus, —

I think. Therefore I *am*. [That is, I *exist*.]
Whatever *is*, is right. [That is, Whatever *exists*.]

408. Verbs are either transitive or intransitive.

Some verbs may be followed by a substantive denoting that which receives the action or is produced by it. These are called transitive verbs. All other verbs are called intransitive.

A substantive that completes the meaning of a transitive verb is called its direct object.

The direct object is often called the object complement.

I. Transitive verbs: —

My dog *caught* a rabbit.
Locusts *devour* every green thing.
A stone bridge *crosses* the river.
The hermit *built* a little hut in the woods.

II. Intransitive verbs: —

The deer *leaped* into the lake.
The gunpowder in the magazine *exploded*.
Judge Pyncheon *sat* in the great armchair.
Everybody *laughed* heartily at the anecdote.

409. *Is* (*are, was, were*, etc.), *may, can, must, might, shall, will, could, would, should, have, had, do, did*, when used in verb-phrases, are called **auxiliary** (that is, "aiding") verbs, because they help other words to express action or state of some particular kind (see examples on pages 9 and 10).

410. The auxiliary verb may be separated from the rest of the verb-phrase by other words. Thus, —

Tom *may* perhaps *find* his purse.
We *were* rapidly *drifting* down the river.
Washington *has* never *lost* the affection of his countrymen.

EXERCISE

Study the verbs and verb-phrases in Exercises I–III, on pages 71–72, and tell whether each is transitive or intransitive, and why.

Find examples of the copula or of copulative verbs in Exercise I, pages 81–82, and Exercises I, II, pages 86–87. Mention the predicate nominatives or predicate adjectives.

Pick out the auxiliary verbs in Exercise V, page 94.

CHAPTER LXXXII

INFLECTION OF VERBS — TENSE

411. Compare the following sentences: —

King Edward *rules* over England.
Queen Elizabeth *ruled* over England.

Rules and *ruled* are really the same verb with different endings; *rules* refers to the **present** time and *ruled* refers to **past** time.

This distinction of **time** in verbs is called **tense.**

412. The tense of a verb indicates its time.

The word *tense* is simply an English form of the French word for *time*.

Every action, of course, must take place at the present time, in past time, or in future time.

413. Verbs have forms of tense to indicate present, past, or future time.

1. **A verb in the present tense refers to present time.**
2. **A verb in the past tense refers to past time.**[1]
3. **A verb in the future tense refers to future time.**

The present, the past, and the future are called simple tenses.

[1] The past tense is often called the preterite (from a Latin word meaning "gone by"). *Preterite* is in some ways a better name for the tense than *past*, since both the perfect and the pluperfect tenses also refer to past time.

CHAPTER LXXXIII

TENSE — THE PRESENT AND THE PAST

414. The **present** and the **past** tense have special forms of inflection.

For the moment we will consider, in both of these tenses, the form which the verb has when its subject is the first personal pronoun *I*.

415. In the present tense the verb has its simplest form, without any inflectional ending.

I *walk* along the street. I *dwell* in this world.
I *answer* all questions. I *drink* water.

416. If we change the verbs in the foregoing sentences so that they shall express **past** time, the sentences will read as follows: —

I *walked* along the street. I *dwelt* in this world.
I *answered* all questions. I *drank* water.

(1) The verbs *walk* and *answer* form their past tense by adding *ed* to the present.

(2) The verb *dwell* forms its past tense by adding *t* to the present (omitting one *l*).

(3) The verb *drink* forms its past tense by changing the vowel *i* of the present to *a*, and adds no ending.

417. The past tense is formed in one of two ways: —

(1) by adding to the present tense the ending *ed, d,* or *t*;

(2) by changing the vowel of the present tense without the addition of an ending.

According as verbs form their past tense in one or the other of these two ways, they are called (1) **weak verbs**, or (2) **strong verbs.**

418. Weak verbs form the past tense by adding *ed, d,* or *t* to the present.

EXAMPLES: fill, filled; play, played; bathe, bathed; defend, defended; select, selected; compare, compared; dwell, dwelt.

419. Strong verbs form the past tense by changing the vowel of the present, without the addition of an ending.

EXAMPLES: sing, sang; spin, spun; win, won; fall, fell; ride, rode; shine, shone; bear, bore; tear, tore.[1]

Weak verbs are sometimes called **regular**, and strong verbs **irregular verbs.**

A full list of the strong verbs may be found on pages 312–318.

NOTE. — The terms strong and weak were first applied to verbs for a somewhat fanciful reason. The strong verbs were so called because they seemed to form the past tense out of their own resources, without calling to their assistance any ending. The weak verbs were so called because they could not form the past tense without the aid of the ending *ed, d,* or *t.*

EXERCISE

In each sentence change the present tense to the past. Tell whether each past tense that you have made is weak or strong.

1. I ride to Hyde Park.
2. The country becomes riotous, and nightly meetings of the peasantry take place.
3. Many of the boldest sink beneath the fear of betrayal.
4. When he returns to the cottage he sweeps the hearth and makes up the fire.
5. The camels from their keepers break;
   The distant steer forsakes the yoke.
6. I wander lonely as a cloud.
7. The next morning he comes down to the breakfast room earlier than is his custom, and salutes everybody cordially.
8. To the belfry, one by one, haste the ringers.
9. No haughty feat of arms I tell.

[1] Silent *-e* in *bore, tore,* etc., is not counted as an ending.

CHAPTER LXXXIV[1]

PAST TENSE OF WEAK VERBS

420. Most weak verbs form their past tense in *ed*.

EXAMPLES: act, acted; mend, mended; regard, regarded; attend, attended; jump, jumped; confess, confessed.

In modern English (except sometimes in poetry), *e* in the ending *ed*, though written, is silent unless preceded by *d* or *t*. Thus, we write *filled*, but pronounce *fill'd*; we write *knocked*, but pronounce *knockt*.

If, however, the present ends in *t* or *d* (as in *request*, *command*), the ending *ed* is fully pronounced (*requested*, *commanded*). Otherwise the past would not differ in pronunciation from the present, for we cannot pronounce *request'd* or *command'd* so as to distinguish it from *request* or *command*.

421. A few verbs add *d* (not *ed*) in the past and also show a change of vowel.

EXAMPLES: sell, sold; tell, told; flee, fled; shoe, shod; hear, heard (pronounced *herd*); say, said.

422. *Make* has *made* in the past, and *have* has *had*.

423. Many weak verbs form the past tense in *t*.[2]

EXAMPLES: dwell, dwelt; feel, felt; keep, kept; leave, left.

Most verbs of this *t*-class show special irregularities.

424. Some verbs that have a long vowel sound in the present have in the past a short vowel sound before the ending *t*.

EXAMPLES: creep, crept; keep, kept; sleep, slept; sweep, swept; weep, wept; feel, felt; deal, dealt (pronounced *delt*); mean, meant (pronounced *ment*); lose, lost; leave, left.[3]

[1] This chapter is for reference only.

[2] As we have seen, the ending *ed* often stands for the sound of *t*; as *passed*, pronounced *past*. In such forms the ending, from the point of view of the spoken language, is of course *t*.

[3] In *leave* and *bereave* observe also the difference of sound between *v* and *f*. For the irregular weak verbs see pages 312–320.

425. Some verbs in *-nd* and *-ld* form their past tense by changing this *d* to *t*.

EXAMPLES: bend, bent; send, sent; lend, lent; rend, rent; spend, spent; build, built.

426. A few weak verbs not only add *t* in the past, but also change the vowel of the present and show other irregularities. These are: —

bring	brought	beseech	besought
buy	bought	teach	taught
catch	caught	think	thought
seek	sought	methinks	methought

Work has an old past tense *wrought*, common in poetry; its usual past is *worked*. For *must*, *would*, etc., see page 320.

427. Some weak verbs in *-d* or *-t* preceded by a long vowel sound have a short vowel in the past but add no ending.

EXAMPLES: bleed, bled; breed, bred; feed, fed; speed, sped; lead, led; read (pronounced *reed*), read (pronounced *red*); meet, met; light, lit (*also* lighted).

428. Some weak verbs in *-d* or *-t* have in the past the same form as in the present.

EXAMPLES: shed, *past* shed; spread, *past* spread; bet, *past* bet; hit, *past* hit; set, *past* set; spit, *past* spit; put, *past* put; shut, *past* shut; cut, *past* cut; hurt, *past* hurt; cast, *past* cast.

NOTE. — The verbs in §§ 427 and 428 might appear to be strong verbs, since they have no ending in the past and some of them change the vowel. They are, however, all weak verbs. Their lack of ending is due to the fact that the *d* or *t* of the termination has been absorbed in the final *d* or *t* of the verb itself. Thus, the past *set* was originally *settë* (dissyllabic), and this form, after the loss of *-ë*, became indistinguishable in sound from *set*, the present.

EXERCISES

I

Make sentences containing the past tense of the following verbs, some of which are weak and some strong: —

Bend, sell, act, review, try, spin, drink, eat, carry, lose, compel, read, lead, tread, leave, work, spend, know, set, sit, lie, lay, rend, bring, rear, arise, ring, break, bind, copy, spare, multiply, catch, divide, subtract, telegraph, strike, run, wrestle, blow, burst, climb, sing, begin, stand, understand, go, change, teach, reach, split.

II

Pick out all the past tenses, and tell whether they are weak or strong. Give the present tense in each case.

When midnight drew near, and when the robbers from afar saw that no light was burning and that everything appeared quiet, their captain said to them that he thought that they had run away without reason, telling one of them to go and reconnoitre. So one of them went, and found everything quite quiet. He went into the kitchen to strike a light, and, taking the glowing fiery eyes of the cat for burning coals, he held a match to them in order to kindle it. But the cat, not seeing the joke, flew into his face, spitting and scratching.

III

Fill each blank with a past tense. Tell whether each past tense is weak or strong.

1. The hunter took careful aim and ——; but the deer —— away unharmed.
2. A portrait of Mr. Gilbert —— on the wall.
3. I —— my companion to lend me his knife.
4. In the distance —— the lights of the village.
5. The sailor —— into the sea and —— to the rescue.
6. The boy —— on the burning deck.
7. The kite —— majestically into the air.
8. A puff of wind —— off the boy's cap and it —— along the ground. He —— after it as fast as he could. The faster he ——, the faster the cap ——.
9. The mischievous fellow —— three leaves out of my book.
10. The maid —— the bucket with water and —— it to the thirsty wayfarers.
11. Tom —— on a rock, fishing patiently.

CHAPTER LXXXV

PERSON AND NUMBER OF VERBS — THE PERSONAL ENDINGS

429. Verbs have inflections of person and number.

These inflections may be seen by making sentences with the personal pronouns as subjects. Thus, —

	Singular	Plural
First Person	I walk.	We walk.
Second Person	Thou walkest.	You walk.
Third Person	He walks.	They walk.

(1) The three pronouns *I*, *thou*, and *he* refer to different **persons.** *I* denotes the **speaker,** and is in the **first person;** *thou* denotes the person **spoken to,** and is in the **second person;** *he* denotes the person **spoken of,** and is in the **third person.**

(2) The **form** of the verb *walk* changes according to the person of the subject.

(3) If we change any one of the **verb-forms** without at the same time changing the **pronoun,** the sentence becomes bad English. We cannot say *I walkest,* or *I walks,* or *he walk.*

(4) If we change the subject of the sentence to a **noun in the singular number,** the verb will take the same form that it has when the subject is *he.* Thus, —

He walks. John walks.

(5) If we change the subject *he* to the plural *they,* the verb changes from *walks* to *walk.*

430. Verbs, like substantives, have two numbers (singular and plural) and three persons (first, second, and third).

The singular number denotes a single person or thing. The plural number denotes more than one person or thing.

The first person denotes the speaker; the second person denotes the person spoken to; the third person denotes the person or thing spoken of.

431. A verb must agree with its subject in person and number.

432. The endings by means of which a verb indicates person and number are called personal endings.

433. In the present tense a verb has two personal endings, *est* for the second person singular and *s* for the third person singular (old form *eth*).

The first person singular and all three persons of the plural are alike. The simplest form of the verb is used and no personal ending is added.

The forms of the present tense are shown in the following table:—

Singular	Plural
1. I walk. (no ending)	1. We walk. (no ending)
2. Thou walk-*est*.	2. You walk. " "
3. He walk-*s* (old form, walk-*eth*).	3. They walk. " "

When there is no personal ending, the person and number of a verb are indicated by its subject.

434. Let us now examine the **past tense** with reference to the **personal endings.**

I walked. Thou walkedst. He (we, you, they) walked.

We see at once that there is but one personal ending in the past: *est* or *st* in the second person singular. The ending *ed* indicates past time, and is not a personal ending.

435. In the past tense the first and third persons of the singular and all three persons of the plural have no personal ending.

436. We may draw up the following table of the personal endings.

Present Tense			Past Tense		
Singular		Plural	Singular		Plural
1. (no ending)	1.	(no ending)	1. (no ending)	1.	(no ending)
2. -est, -st	2.		2. -est, -st	2.	
3. -s (old, -eth)	3.		3. (no ending)	3.	

EXERCISES

I

Write an account of some accident or adventure that you have had or that you have heard of.

If you have written in the first person, change your story so that it shall be told of some other person.

What changes have you made in the form of each verb?

If you have told your story in the third person, imagine that the adventure happened to you, and write the story again in the first person.

What changes have you made in the form of each verb?

II

Find some story in your history or reading book.

Imagine that the incidents related happened to you, and tell the story in the first person.

What changes have you made in the form of each verb?

III

Tell the person and number of each of the verbs and verb-phrases below. If the form may belong to more than one person or number, mention all.

Test your accuracy by using personal pronouns (*I*, *you*, *they*, etc.) with each form.

Found, didst know, finds, acts, act, mentions, sells, sold, broughtest, brings, bringest, speak, spoke, broke, endeavors, dives, replied, puzzled, utters, knowest, hath, has, canst, can, is, are, leapest, fight, fought, has spoken, have, am, art, were.

IV

In some page of your reading book find all the presents and pasts you can. Tell the person and number of each.

V

Fill the blanks with a singular or a plural verb in the present tense.

Tell which person and number you have used in each sentence.

1. I —— sorry to hear of your misfortune.
2. We —— ball every Saturday afternoon.
3. He —— the strongest swimmer in the school.
4. They —— very good friends of mine.
5. It —— a great deal of money to build a railroad.
6. John and Tom always —— to school together.
7. Birds ——; fishes ——; snakes ——; dogs —— on four legs; mankind alone —— upright.
8. You —— so badly that I can hardly read your letter.
9. Your brother —— much better.
10. The farmer —— the seed; but the sun and the rain —— it grow.
11. My uncle —— me a dollar whenever he —— to visit us.
12. Kangaroos —— very long hind legs.
13. A spider —— eight legs; a beetle —— six.
14. My pony —— apples out of my hand.
15. The grocer —— tea, sugar, salt, and molasses.
16. The company of soldiers —— up the hill in the face of the enemy.
17. The grapes —— in clusters on the vine.
18. Herbert —— very interesting letters.
19. Mary always —— her lesson.
20. The mercury —— in cold weather.
21. Cattle —— in the meadows.
22. The needle of the compass —— to the north.

VI

In Exercise II on page 109, and in Exercise IV on page 110, point out all the subjects and all the objects.

Mention the number of each substantive and of each verb.

CHAPTER LXXXVI

VERBS — CONJUGATION OF THE PRESENT AND THE PAST

437. We have already learned that the inflection of a verb is called its **conjugation** (p. 120). When we inflect a verb we are said to **conjugate** it.

We are now prepared to conjugate verbs in the **present** and the **past tense.** Thus, —

CONJUGATION OF THE WEAK VERB *WALK*

PRESENT TENSE

SINGULAR	PLURAL
1. I walk.	1. We walk.
2. Thou walkest.	2. You walk.
3. He walks.	3. They walk.

PAST TENSE

SINGULAR	PLURAL
1. I walked.	1. We walked.
2. Thou walkedst.	2. You walked.
3. He walked.	3. They walked.

CONJUGATION OF THE STRONG VERB *FIND*

PRESENT TENSE

SINGULAR	PLURAL
1. I find.	1. We find.
2. Thou findest.	2. You find.
3. He finds.	3. They find.

PAST TENSE

SINGULAR	PLURAL
1. I found.	1. We found.
2. Thou foundest.	2. You found.
3. He found.	3. They found.

438. The forms with *-est* in the second person are used only in poetry and the solemn style. In ordinary language the second person plural is used in addressing a single person.

The second person singular is often given as "*Thou walkest* or *You walk*," but it is simpler to regard *You walk* in this use as a plural in a singular sense.

EXERCISES

I

Mention the person and number of each verb in Exercise I, pages 160–161.

II

Conjugate the following verbs in the present tense, giving all three persons and both numbers. Use a pronoun as the subject of each verb.[1]

Stand, answer, compel, go, ask, fill, try, succeed, spend, earn, study, run, rescue, play, climb, flee, retreat, charge, descend, ride, act, smile, laugh, speed, descry, find, bring, discover, desire, retreat, succeed, drink, lead, bend.

III

Conjugate the following verbs in the present and the past tense:[1] —

Love, call, plant, shout, examine, crowd, doubt, bind, bear, lose, sit, set, lie, lay, burn, fight, grow, catch, reach, dive, beat, declare, read, march, spring, enlarge, despise, praise, honor, foretell, prophesy, enter, depart.

IV

Make fifteen sentences, each containing one of the verbs in Exercise II, above: —

(*a*) in the present tense, third person, singular number; (*b*) in the third person plural; (*c*) in the second person plural; (*d*) in the first person plural; (*e*) in the past tense, first person, singular number; (*f*) in the third person plural; (*g*) in the second person plural; (*h*) in the third person singular.

[1] This exercise may be indefinitely extended according to the needs of the pupils.

CHAPTER LXXXVII[1]

SPECIAL RULES OF NUMBER AND PERSON

439. A compound subject with *and* usually takes a verb in the plural number.

The king and his son *fear* treachery.
Thomas and I *are* friends.

A compound subject with *or* or *nor* takes a verb in the singular number if the substantives are singular.

Either Jane *or* Mary *is* secretary.
Neither John *nor* James *works* very hard.

440. A compound subject with *and* expressing but a single idea sometimes takes a verb in the singular number.

The sole *end and aim* of his life *was* to get money.

This construction is comparatively rare in modern English. It is for the most part confined to such idiomatic phrases as *end and aim* (equivalent to the single noun *purpose*), *the long and short of it*, etc.

441. Nouns that are plural in form but singular in sense commonly take a verb in the singular number.

The *news is* good.
Mathematics is my favorite study.
Measles is a troublesome disease.

In some words usage varies. Thus, *pains*, in the sense of *care* or *effort*, is sometimes regarded as a singular and sometimes as a plural. For example, —

Great *pains has* (or *have*) been taken about the matter.

442. Collective nouns take sometimes a singular and sometimes a plural verb.

When the persons or things denoted are thought of as individuals, the plural should be used. When the collection is regarded as a unit, the singular should be used.[2]

[1] This chapter may be omitted until review.

[2] This rule is observed by all careful writers, but it cannot be regarded as absolute. For sometimes the distinction is not important, and it often depends on the feeling of the moment whether a singular or a plural shall be used.

The following examples illustrate this distinction: —

1. The people of the United States *are* discussing this question with great interest.

[Here *the people of the United States* are thought of not as a whole (or, as we say, **collectively**), but as a number of **individuals** holding different opinions and engaged in a lively debate. Hence the verb is in the **plural.**]

2. The sovereign people *is* the final authority in a republic.

[Here the people is thought of as a single, all-powerful source of political authority. Hence the verb is in the **singular.**]

3. The committee *is* of opinion that this bill ought not to pass.

[Here the committee, being unanimous, or at any rate having come to some agreement amongst its members, expresses itself with a single voice as if one man were speaking for all. Hence the singular verb is proper.]

4. The committee *are* both individually and collectively much opposed to this measure.

[Here the use of the word *individually* calls attention at once to the fact that the committee consists of a number of persons who think and feel as individuals; hence the plural *are* is natural.]

443. When the subject is a relative pronoun, care is sometimes necessary as to the person and number of the verb.

444. Relative pronouns have no distinction of form for the three persons and the two numbers, but are regarded as agreeing in person and number with their antecedents.

Hence a verb which has for its subject a relative pronoun is in the same person and number as the antecedent.

I, who am old, have never seen a worse storm. [First person.]

Why do you trouble *me, who am* so wretched? [First person.]

You, who are my friend, should help me. [Second person.]

He who asks for mercy shall receive it. [Third person.]

This is one of those *stories which are liked* by boys. [Plural.]

Mt. Saint Elias is one of the highest *mountains that* there *are* on this continent. [Plural.]

EXERCISES

I

Fill each blank with a verb in the proper person and number. Mention the tense of each verb.

1. In the course of my tour I —— some time in Venice.
2. Congress —— together for a special session.
3. The school —— unanimous in this wish.
4. The guides, who —— mountaineers, endured the cold well.
5. You, who —— the first scholar in your class, are a credit to the town.
6. One of the gentlemen who —— present addressed the pupils.
7. The choice has fallen upon me, who —— the youngest boy in the club.
8. The crowd —— not all of the same opinion.
9. The crew —— chiefly Scandinavians.
10. I do not fear you who —— my enemies.

II

Fill each blank with a verb in the present tense and in the proper person and number.

1. Neither grass nor shrub —— in this sandy plain.
2. Both patience and perseverance —— necessary if one would succeed in life.
3. Neither patience nor perseverance —— a showy accomplishment, but both —— valuable qualities.
4. The news of these defeats —— quite unexpected.
5. Neither mathematics nor physics —— easy.
6. Neither John nor Thomas nor James —— very fond of study.
7. Brass and bronze —— compound metals.
8. You and your brother —— famous hunters.
9. You and I —— the committee on nominations.
10. Harry or Edward —— responsible for the damage that has been done to my boat.
11. When a mongoose and a snake —— each other, both know that a battle to the death must follow.

CHAPTER LXXXVIII

VERBS — THE INFINITIVE

445. The present and the past tense, as we have seen, are made by simple changes in the form of the verb. Other tense-forms are expressed by means of **verb-phrases.** In order to understand these verb-phrases we must first study the **infinitive** and the **participle.**

446. All the **verb-forms** that we have so far studied have subjects and are used as predicates. That is, they are forms that not only **express** an **action** or state, but are also capable of **asserting** it. Thus, in

The whale *smashed* the boat with his tail,

the verb *smashed* not merely expresses the action of breaking to pieces, but it asserts that the subject, *the whale*, actually performed that action.

447. There are, however, two important classes of verb-forms, which have no subjects[1] and cannot assert anything. They are called **infinitives** and **participles.**

448. Examine the following sentence: —

The boy | runs to *see* the fire.

We recognize *see* as a verb, for it expresses action and takes a direct object, *fire.* But we notice two points in which it differs from *runs*, the other verb in the sentence: —

(1) The verb *runs* has a subject, *boy;* whereas *see* has no subject.

(2) *Runs* is in the third person and singular number, agreeing with its subject *boy;* whereas *see*, having no subject, has neither person nor number.

[1] Except in the so-called "infinitive clause" (see p. 272).

If we change the subject *boy* to the plural *boys*, the predicate verb *runs* must be changed also, but nothing will happen to the form of *see*. Thus, —

The boys run to *see* the fire.

Similarly, if we change the subject to the first person singular (*I*) or plural (*we*), *runs* must be changed to *run*, but *see* remains as it was. Thus. —

I run to *see* the fire.
We run to *see* the fire.

See, then, in all these sentences, expresses the idea of action in the very simplest way, and has no limitations of **person** and **number**. Hence it is called an **infinitive**, that is, an "unlimited" verb-form.[1]

Note that *see* is introduced by the preposition *to*, which in this use is called the **sign of the infinitive.**

449. The following sentence will make clear another property of the infinitive: —

To obey **is a child's duty.**

Here the subject is *to obey*, which we recognize as an infinitive with its sign *to*. The infinitive, then, is used as a noun. Indeed, without changing the meaning, we could substitute the pure noun *obedience* for the infinitive *to obey*: —

Obedience **is a child's duty.**

Having learned that the infinitive has **noun** properties, as well as **verb** properties, we are ready for the definition.

450. The infinitive is a verb-form which partakes of the nature of a noun. It expresses action or state in the simplest possible way, without person or number.

It is commonly preceded by the preposition *to*, which is called the sign of the infinitive.

[1] All verb-forms except the infinitive and the participle are often called finite verbs. *Finite* means "limited."

EXERCISES

I

Make sentences containing the following infinitives: —

To boast, to help, to leap, to fly, to flee, to lie, to lay, to ask, to advise, to assist, to order, to revenge, to describe, to injure, to disappear, to lose, to advance, to recognize, to travel, to transform, to spare, to suggest, to pursue, to remember, to remind, to define, to desert, to settle, to build, to plant, to exterminate, to destroy.

II

Insert an infinitive with *to* in each blank.

EXAMPLE. — Tom is too tired —— his lesson.

Tom is too tired *to study* his lesson.

1. Old Carlo was too well trained —— cats.
2. Charles was in such a hurry that he could hardly spare time —— his breakfast.
3. We are taught —— our enemies.
4. Gerald rose very early and went down to the brook —— for trout.
5. Little Bo-Peep has lost her sheep,
   And doesn't know where —— them.
6. The fireman was obliged —— from the locomotive to save his life.
7. Our orders were —— against the enemy at daybreak.
8. Commodore Dewey did not hesitate —— into Manila Bay.

III

Find the infinitives.

1. Lord Craven did me the honor to inquire for me by name.
2. Distress at last forced him to leave the country.
3. Our next care was to bring this booty home without an encounter with the enemy.
4. To see judiciously requires no small skill in the seer.
5. Vathek invited the old man to dine, and even to remain some days in the palace.

CHAPTER LXXXIX

VERBS — THE PARTICIPLE

451. Examine the following sentence: —

The boy sees in the courtyard a dog, *stretched* out and *gnawing* a bone.

Stretched and *gnawing* are **verb-forms,** for they express **action,** and one of them, *gnawing,* takes a direct **object,** *bone.* But they have no subject, and therefore have neither person nor number.

They **describe** the noun *dog,* much as **adjectives** would do. Indeed, without changing the structure of the sentence we could substitute genuine descriptive adjectives for *stretched* and *gnawing.* Thus, —

The boy sees in the courtyard a dog, *stretched* out and *gnawing* a bone.

The boy sees in the courtyard a dog, *lean* and *fierce.*

Stretched and *gnawing* are called **participles,** because they share, or *participate,* in the nature of adjectives.

We have now learned that the **participle** has **adjective** properties as well as **verb** properties, and are ready for the definition.

452. The participle is a verb-form which has no subject, but which partakes of the nature of an adjective and expresses action or state in such a way as to describe or limit a substantive.

Examples of participles may be seen in the following sentences: —

Walking up to the front door, I rang the bell.
The policeman saw a man *sitting* on the steps.
He observed a fine dog *lying* on the hearth-rug.
He tripped over a rope *extended* across his path.

EXERCISE

In the following sentences pick out the participles. What noun or pronoun does each modify?

1. I see trees laden with ripe fruit.

2. In the green churchyard there were cattle tranquilly reposing upon the verdant graves.

3. The mob came roaring out, and thronged the place.

4. The girls sat weeping in silence.

5. Asked for a groat, he gives a thousand pounds.

6. Edward marched through Scotland at the head of a powerful army, compelling all ranks of people to submit to him.

7. The blackest desperation now gathers over him, broken only by red lightnings of remorse.

8. Arrived at Athens, soon he came to court.

9. Still the vessel went bounding onward.

10. Enchanted with the whole scene, I lingered on my voyage.

11. So saying, from the pavement he half rose
Slowly, with pain, reclining on his arm,
And looking wistfully with wide blue eyes
As in a picture.

12. I went home that evening greatly oppressed in my mind, irresolute, and not knowing what to do.

13. Methinks I see thee straying on the beach.

14. A mountain stood
Threatening from high, and overlooked the wood.

15. The castaways haunted the shore of the little island, always straining their eyes in the vain hope that a ship might show itself on the horizon.

16. Jack said nothing, but stood looking quizzically at his cousin.

17. Hearing of the disaster, they had come to my assistance.

18. At the first fire, twenty or thirty of the assailants fell dead or wounded.

19. Egbert stood motionless, horrified at the sight.

20. Almost exhausted, and swimming with the greatest difficulty, Philip reached the pier at last.

21. I found him hiding behind a tree.

CHAPTER XC

PARTICIPLES — PRESENT AND PAST

453. English verbs have two simple participles, — the present participle and the past participle.

454. The present participle ends in *ing*.

Thus, the present participle of the verb *give* is *giving;* that of *walk* is *walking;* that of *kill, killing;* that of *drink, drinking;* and so on.

455. The present participle usually describes an action as taking place at the same time with some other action. Thus, —

The dandy walked up the street, *flourishing* his cane.

The enemy disputed their ground inch by inch, *fighting* with the fury of despair.

Do you hear that nightingale *singing* in the wood?

456. The past participle is always associated with the idea of past time or completed action.

The past participle is also called the **perfect participle.**

457. In form, past participles differ according as they come from (1) **weak verbs,** or (2) **strong verbs.**

CHAPTER XCI

PAST PARTICIPLE OF WEAK VERBS

458. The past participle of a weak verb has the same form as the past tense.[1]

Weak past participles, then, end in *ed, d, t,* according as the past tense shows one or another of these terminations.

[1] The only exceptions to this rule are trivial variations in spelling.

Thus, the past tense of the verb *stretch* is *stretched;* the **past participle** is also *stretched.*

The rascal *stretched* a cord across the road. [Here *stretched* is the past tense, and has *rascal* for its subject.]

I saw a cord *stretched* across the road. [Here *stretched* has no subject. It is a past participle and belongs to the noun *cord.*]

PRESENT	PAST	PAST PARTICIPLE
He *kills* the dog.	He *killed* the dog.	The dog was *killed.*
He *spends* money.	He *spent* money.	Much money was *spent.*
He *meets* a friend.	He *met* a friend.	He was *met* by a friend.
He *buys* iron.	He *bought* iron.	Iron was *bought.*
He *shuts* the door.	He *shut* the door.	The door was *shut.*

EXERCISES

I

Write in three columns, as in § 458, (1) the sentences that follow; (2) the same sentences with the verbs changed to the past; (3) sentences containing the past participle of each verb preceded by *was* or *has.* Thus, —

PRESENT	PAST	PAST PARTICIPLE
John *ties* his horse.	John *tied* his horse.	John's horse was *tied.* John has *tied* his horse.

1. The farmer sows his seed.
2. The maid sets the table.
3. The dog obeys his master.
4. The pupil answers the question.
5. The girl reads her book.
6. He spends his money freely.

II

Give the present, the past, and the past participle of —

Quarrel, accept, tell, offer, hit, drown, flee, start, arrive, hear, convey, sleep, obey, cut, delay, sweep, sell, stay, feel, make, deal, beseech, creep, bring, shut, cast, keep, lose, catch, cost, leave.

CHAPTER XCII

PAST PARTICIPLE OF STRONG VERBS

459. **The past participle of strong verbs shows a change from the vowel of the present tense.**

All strong verbs had originally the ending *en* (*n*) in the past participle, but this ending has been lost in many verbs.

PRESENT	PAST	PAST PARTICIPLE
He *rides*.	He *rode*.	He has *ridden*.
He *forgets*.	He *forgot*.	It is *forgotten*.
He *breaks* the stick.	He *broke* the stick.	The stick is *broken*.
He *sinks*.	He *sank*.	They have *sunk*.
He *begins*.	He *began* the game.	The game is *begun*.
He *digs* a pit.	He *dug* a pit.	The pit is *dug*.
He *finds* gold.	He *found* gold.	The gold was *found*.

The past participle without ending sometimes has the same form as the past tense. The forms show great variety and must be learned by practice. See pages 312–318 for a list.

EXERCISES

Errors in the forms of the past tense and the past participle are very common among careless speakers. Most of the wrong forms now heard were once in good use, but this does not make them correct now.

I

Write in three columns, as in § 458, (1) the sentences that follow; (2) the same sentences with the verbs changed to the past; (3) sentences containing the past participle of each verb preceded by *was* or *has*. Thus,—

PRESENT	PAST	PAST PARTICIPLE
Jack *wears* no hat.	Jack *wore* no hat.	No hat was *worn* by Jack. Jack has *worn* no hat.

1. Nobody knows the truth of the matter.
2. Henry writes to his mother every day.
3. The arrow strikes the target near the centre.
4. The explosion throws down the wall.
5. The miser hides his gold.
6. The boy stands on the burning deck.
7. A great banquet takes place to-night.
8. The old man sits in the sun.
9. The Mexican swings the lasso round his head.
10. Johnson swims in the lake every day.

II

Make sentences containing (1) the past tense and (2) the past participle (preceded by *have* or *has*) of —

(*a*) Begin, drink, ring, run, shrink, sing, sink, spring, swim.

(*b*) Bear, bite, break, choose, drive, eat, fall, forget, freeze, hide, ride, shake, speak, steal, swear, take, tear, wear.

CHAPTER XCIII

PRINCIPAL PARTS OF VERBS

460. Three forms of the verb are so important that they are called the **principal parts.** These are —

(1) the first person singular of the present;
(2) the first person singular of the past;
(3) the past participle.

PRESENT	PAST	PAST PARTICIPLE
I act	I acted	acted
I kill	I killed	killed
I bring	I brought	brought
I find	I found	found
I ride	I rode	ridden

In giving the principal parts of a verb, the pupil may be sure of getting the past participle right if he remembers that it is always the form which we use after *I have.* Thus, — [*I have*] *found, ridden, brought.*

EXERCISE

In the Exercise on page 232, pick out all the examples of the present or the past tense and mention the subject of each.

Select all the present and past participles and mention the substantive which each modifies.

Tell whether the verb is weak or strong in each case.

Give the principal parts of every verb.

CHAPTER XCIV

FUTURE TENSE

461. English verbs, as we have seen on page 214, have special forms of **inflection** to express **present** and **past** time. Thus, *I find* and *I act* are in the present tense; *I found* and *I acted* are in the past tense.

To express **future time** a verb-phrase is used. Thus, —

I *shall visit* Chicago next month.
You *will find* your horse in the stable.
The ship *will sail* on Monday.
We *shall march* up Main Street.

In these sentences the verb-phrases *shall visit, will find, will sail,* and *shall march* express **future time.** Each verb-phrase consists of an **auxiliary verb** (*shall* or *will*) followed by an **infinitive** (*visit, find, sail, march*) without *to.*

462. The future tense is a verb-phrase consisting of the auxiliary verb *shall* or *will,* followed by the infinitive without *to.*

463. Mistakes in the use of *shall* and *will* in the future tense are very common.

The following table shows the form of the **future** for each of the three persons (1) in **assertions** and (2) in **questions**: —

FUTURE TENSE

ASSERTIONS (DECLARATIVE)

SINGULAR	PLURAL
1. I shall fall.	We shall fall.
2. Thou wilt fall.	You will fall.
3. He will fall.	They will fall.

QUESTIONS (INTERROGATIVE)

SINGULAR	PLURAL
1. Shall I fall?	Shall we fall?
2. Shalt thou fall?	Shall you fall?
3. Will he fall?	Will they fall?

464. Very common errors are the use of *will* for *shall* (1) in the **first person** in **assertions** and **questions**, and (2) in the **second person** in **questions**.

In the following sentences the first person of the future tense is correctly formed: —

I *shall fall.*	*Shall* I *fall?*
I *shall break* my arm.	*Shall* I *break* my arm?
We *shall die.*	*Shall* we *die?*

The italicized phrases express merely the action of the verb in **future** time. They do not indicate any **willingness** or **desire** on the part of the subject.

Contrast the following sentences, in which a verb-phrase consisting of *I will* and the infinitive is used: —

I *will lend* you five dollars.
I *will speak* in spite of you.
I *will* not *permit* such disorder.
I *will conquer* or die.

In these sentences the italicized phrases do not (as in the previous examples of *I shall*) express the action of the verb in future time. They express the **present willingness** or **desire** or **determination** of the subject to do something in the future.

Hence such verb-phrases with *will* in the first person are not forms of the future tense. They are special verb-phrases expressing willingness or desire.

465. In the first person *shall*, not *will*, is the auxiliary of the future tense in both assertions and questions. It denotes simple futurity, without expressing willingness, desire, or determination.

***Will* in the first person is used in promising, threatening, consenting, and expressing resolution. It never denotes simple futurity.**

I will give you a thousand dollars to do this. [Promise.]
I will pay you when I receive my wages. [Promise.]
I will shoot the first man that runs. [Threat.]
I will do what you ask. [Consent.]
I will accompany you, since you wish it. [Consent.]
I will fight it out on this line if it takes all summer. [Resolution.]

466. *I 'll* and *we 'll* stand for *I will* and *we will*, and are proper only when *I will* and *we will* would be correct. They can never stand for *I shall* and *we shall*.

I 'll see you to-morrow. [Promise.]
We 'll meet you on the steamer. [Promise.]
I 'll never *surrender*. [Resolution.]

467. The use of *will* for *shall* in the first person of the future is a common but gross error. Thus, —

We *will* all die some day. [Wrong, unless what one means is "We are determined to die." Say: "We *shall*."]

I *will* be glad to help you. [Say: "I *shall* be glad."]

Such expressions as *I shall be glad, I shall be willing, I shall be charmed to do this*, express willingness not by means of *shall* but in the adjectives *glad, willing, charmed*. To say, "I will be glad to do this," then, would be wrong, for it would be to express volition twice. Such a sentence could only mean "*I am determined* to be glad to do this."

468. In the second person *Shall you?* not *Will you?* is the proper form of the future tense in questions.

***Will you?* always denotes willingness, consent, or determination, and never simple futurity.**

I. Future Tense (simple futurity)

Shall you *vote* for Jackson? [That is, Are you going to vote for him as a matter of fact?]

Shall you *try* to win the prize?

Shall you *go* to Paris in June or in July?

II. Verb-phrase denoting Willingness, etc.

Will you *lend* me ten dollars as a favor?

Will you *try* to write better?

Will you *insist* on this demand?

469. *Shall* in the **second** and **third persons** is not the sign of the **future** tense in declarative sentences.

It is used in **commanding, promising, threatening,** and expressing **resolution,** the volition being that of the speaker. Thus, —

Thou *shalt* not steal. [Command.]

You *shall* have a dollar if you run this errand. [Promise.]

You *shall* be punished if you defy me. [Threat.]

He *shall* be punished if he defies me. [Threat.]

You *shall* never see him again. [Resolution.]

He *shall* leave the house instantly. [Resolution.]

EXERCISES

I

Express the thought in each of the following sentences by means of a verb-phrase with *will* or *shall.*

1. I am determined to learn my lesson. (*I will* or *I shall?*)

2. I am willing to accompany you. (*I will* or *I shall?*)

3. You are sure to fall if you climb that tree. (*You will* or *You shall?*)

4. I am sure to fall if I climb that tree. (*I will* or *I shall?*)

5. He is not to go home till he has learned his lesson. (*He will not* or *He shall not?*)

6. We agree to lend you fifty dollars. (*We will lend* or *We shall lend?*)

7. We are going to lend you fifty dollars, as a matter of fact. (*We will* or *We shall?*)

8. We are determined to find the rascal who stole our dog. (*We will* or *We shall?*)

9. We are certain to succeed in the search. (*We will* or *We shall?*)

10. Columbus cannot fail to discover land if he sails on.

11. You are resolved to win this game, I see.

12. Are you willing to help me? (*Will you?* or *Shall you?*)

13. Are you to be punished? (*Will you?* or *Shall you?*)

14. Are we to be punished? (*Will we?* or *Shall we?*)

II

Fill the blanks with *shall* or *will* as the sense requires. Give your reason for selecting one or the other word. In some cases either may be used.

1. I —— lose my train if I stay any longer.

2. I —— be tired to death by night.

3. We —— break through the ice if we are not careful.

4. We —— try to do our duty.

5. We —— not be guilty of such a crime.

6. We —— give you what you need.

7. I —— send a letter to him at once, since you wish it.

8. "I —— drown!" cried the poor fellow, who was struggling in the water. "Nobody —— help me!"

9. He —— misspell his words, in spite of all I can say.

10. They —— not be captured if I can help it.

11. They —— catch nothing if they fish in that stream.

12. I —— catch one fish if I have to stay here all day.

13. I —— catch cold in this carriage.

14. I —— ride as fast as I can.

CHAPTER XCV

COMPLETE OR COMPOUND TENSES

470. **Completed action** is denoted by special **verb-phrases** made by prefixing to the **past participle** some form of the auxiliary verb *have.*

These are called the **complete** or **compound tenses.**

There are three **complete** or **compound** tenses, — the **perfect,** the **pluperfect** (or **past perfect**), and the **future perfect.**

471. **The perfect tense denotes that the action of the verb is complete at the time of speaking. It is formed by prefixing *have* (*hast, has*) to the past participle.**

I *have eaten* my breakfast.
He *has filled* his pockets with apples.

472. **The pluperfect (or past perfect) tense denotes that the action was completed at some point in past time. It is formed by prefixing *had* (*hadst*) to the past participle.**

When I reached the pier, the ship *had sailed.*
After the bell *had rung* three times, the session began.

473. **The future perfect tense denotes that the action will be completed at some point in future time. It is formed by prefixing the future tense of *have* (*shall have,* etc.) to the past participle.**

The ship will sail before I *shall have reached* the pier.

The future perfect tense is rare except in very formal writing.

474. A verb-phrase made by prefixing *having* to the past participle is called the **perfect participle.**

Having knocked, he waited for admittance.

475. A verb-phrase made by prefixing *to have* to the past participle is called the **perfect infinitive.**

He ought *to have studied* harder.

EXERCISES

I

In the following sentences select all the verbs, give the tense, person, and number of each, and point out the subject with which it agrees.

1. My eldest daughter had finished her Latin lessons, and my son had finished his Greek.
2. There has been a heavy thunderstorm this afternoon.
3. Our men had besieged a fortified house near Oxford.
4. I really have had enough of warfare.
5. All shyness and embarrassment had vanished.
6. He had lost his way in the pine woods.
7. Thousands had sunk on the ground overpowered.
8. A storm of mingled rain and snow had come on.
9. We had left our two servants behind us at Calais.
10. The patience of Scotland had found an end at last.
11. His passion has cast a mist before his sense.
12. The surgeon has set my arm very skilfully.
13. A strange golden moonlight had crept up the skies.
14. You will have finished your task by Saturday.
15. The wind has howled all day.
16. He had gasped out a few incoherent words.

II

Pick out the infinitives and the participles. Give the tense of each infinitive (present or perfect) and of each participle (present, past, or perfect).

1. Columbus's crew had begun to despair.
2. I should like to have seen his face when he heard this news.
3. I ought to have known that the lizard was harmless.
4. 'T is better to have loved and lost
   Than never to have loved at all.
5. Having done my best, I am ready to endure whatever comes.
6. Having once suffered from the bite of a tarantula, Johnson was very much afraid even of harmless spiders.

CHAPTER XCVI

VOICE — ACTIVE AND PASSIVE

476. Voice is that property of verbs which indicates whether the subject acts or is acted upon.

477. A verb is in the active voice when it represents its subject as the doer of an act.

Thomas *struck* John.
The sleeping fox *catches* no poultry.
The wave *has washed* him overboard.

478. A verb is in the passive voice when it represents its subject as the receiver or the product of an action.

John *was struck* by Thomas.
The goose *was caught* by the fox.
He *was washed* overboard by the wave.

An intransitive verb can be used in the active voice only.

479. There is no simple verb-form for the passive voice. Hence the **passive voice** is expressed by a **verb-phrase,** as in the examples above.

480. The passive voice of a verb is expressed by a verb-phrase made by prefixing some form of the copula (*is, was,* etc.) to the past participle.

Thus, in the second example in § 478, the passive is expressed by *was caught,* a phrase consisting of (1) the **copula** *was* and (2) *caught,* the **past participle** of the verb *catch.*

In the passive voice of the **complete tenses,** the past participle *been* follows the proper form of the auxiliary *have.*

481. The following table gives the **conjugation** of the verb *strike* in the active and passive of the six tenses (present, past, future, perfect, pluperfect, future perfect).

ACTIVE VOICE	PASSIVE VOICE

Present Tense

Singular

1. I strike.	I am struck.
2. Thou strikest.	Thou art struck.
3. He strikes.	He is struck.

Plural

1. We strike.	We are struck.
2. You strike.	You are struck.
3. They strike.	They are struck.

Past Tense

Singular

1. I struck.	I was struck.
2. Thou struckest.	Thou wast (*or* wert) struck
3. He struck.	He was struck.

Plural

1. We struck.	We were struck.
2. You struck.	You were struck.
3. They struck.	They were struck.

Future Tense

Singular

1. I shall strike.	I shall be struck.
2. Thou wilt strike.	Thou wilt be struck.
3. He will strike.	He will be struck.

Plural

1. We shall strike.	We shall be struck.
2. You will strike.	You will be struck.
3. They will strike.	They will be struck.

ACTIVE VOICE	PASSIVE VOICE

Perfect Tense

Singular

1. I have struck.	I have been struck.
2. Thou hast struck.	Thou hast been struck.
3. He has struck.	He has been struck.

Plural

1. We have struck.	We have been struck.
2. You have struck.	You have been struck.
3. They have struck.	They have been struck.

Pluperfect (or Past Perfect) Tense

Singular

1. I had struck.	I had been struck.
2. Thou hadst struck.	Thou hadst been struck.
3. He had struck.	He had been struck.

Plural

1. We had struck.	We had been struck.
2. You had struck.	You had been struck.
3. They had struck.	They had been struck.

Future Perfect Tense

Singular

1. I shall have struck.	I shall have been struck.
2. Thou wilt have struck.	Thou wilt have been struck.
3. He will have struck.	He will have been struck.

Plural

1. We shall have struck.	We shall have been struck.
2. You will have struck.	You will have been struck.
3. They will have struck.	They will have been struck.

EXERCISES

I

Parse the verbs in the following sentences.

EXAMPLE. — The ship *had been driven* on the rocks.

MODEL. — *Had been driven* is a transitive verb in the pluperfect tense, passive voice, third person, and singular number, agreeing with its subject *ship*.

Conjugate each verb in the tense in which it is found.

1. The spears are uplifted; the matches are lit.
2. Burton was staggered by this news.
3. Thus was Corinth lost and won.
4. Five hundred carpenters had been set at work.
5. Old Simon is carried to his cottage door.
6. You will be surprised at her good spirits.
7. George Brand was ushered into the little drawing-room.
8. We shall be hit by the sharpshooters.
9. The house had been struck by lightning.
10. When to-morrow comes, we shall have been detained five days.
11. They are bred up in the principles of honor and justice.
12. He was carried away captive by the Indians.
13. The alarm bell will be rung when the foe appears.
14. For my own part, I swam as Fortune directed me, and was pushed forward by wind and tide.
15. Thus the emperor's great palace was built.
16. The stranger was surrounded, pinioned with strong fetters, and hurried away to the prison in the great tower.
17. Some of the cargo had been damaged by the sea water.
18. Our blows were dealt at random.
19. Nothing will be gained by hurry.
20. I shall be surprised if he succeeds.
21. The orchards were hewn down.
22. Panama was captured by Morgan, the buccaneer.
23. The bridge will be swept away by the flood.
24. My efforts had been rewarded with success.
25. The bank was robbed last night.

II

Analyze the sentences in Exercise L

III

Use in sentences some passive form of each of the following verbs: —

Devour, attack, aid, construct, seize, divide, deceive, help, reward, pierce, set, send, bring, betray, fulfil, declare, conduct, guide, spend, read, feel, catch, sink, cut, find, steal, drink, ring, lose, loose, make.

IV

Change the active verbs to the passive voice.

Note that the object of the active verb becomes the subject of the passive.

1. Jason killed the Minotaur.
2. Fulton invented steamboats.
3. The President will veto the bill.
4. Dampier explored the coast of Australia.
5. The Normans conquered the Saxons.
6. A band of Indians attacked Deerfield.
7. A storm has disabled the fleet.
8. The miner had found gold in the bed of the stream.
9. John Greenleaf Whittier wrote "Snow-Bound."
10. The sun will soon melt the snow.
11. Edison invented the incandescent electric light.
12. The Romans conquered Spain.
13. The French settled Louisiana.
14. The Dutch colonized New York.
15. Bruce defeated the English at Bannockburn.
16. An English court declared Sir William Wallace guilty of treason.
17. Henry V. defeated the French at Agincourt.
18. The Indians outwitted General Braddock.
19. Braddock had scorned Washington's advice.
20. The Angles and Saxons invaded and subdued Britain.
21. The Turks captured Constantinople.

CHAPTER XCVII

PROGRESSIVE VERB-PHRASES

482. Compare the following sentences: —

I *struck* John.
I *was striking* John.

The verbs *struck* and *was striking* both refer to **past time**, but there is a difference in their sense.

(1) The verb *struck* merely **states a fact** in past time. The form is that of the simple past tense.

(2) The verb-phrase *was striking* describes an act as **going on** or **progressing** in past time. Hence it is called the **progressive form** of the past tense. It is made by prefixing the past tense of *be* (namely, *was*) to the present participle, *striking*.

483. The progressive form of a tense represents the action of the verb as going on or continuing at the time referred to.

484. The progressive form is a verb-phrase made by prefixing to the present participle some form of the verb *to be*.

The **progressive forms** of the present active may be seen in the following table: —

PRESENT TENSE, PROGRESSIVE FORM

SINGULAR	PLURAL
1. I am reading.	We are reading.
2. Thou art reading.	You are reading.
3. He is reading.	They are reading.

So in the other tenses. Thus, —

Past tense,	I was reading.
Future tense,	I shall be reading.
Perfect tense,	I have been reading.
Pluperfect tense,	I had been reading.
Future perfect tense,	I shall have been reading.

485. In the **passive** the **progressive verb-phrases** are used in the present and the past tense only. They are made by prefixing *am being, is being, was being,* etc., to the past participle.

I *am* always *being tormented* by this fellow. [Present.]
John *is being educated* in Germany. [Present.]
While the guard *was being changed,* the prisoner escaped. [Past.]

486. Instead of the progressive form of the passive, we sometimes use a phrase consisting of a form in *-ing* preceded by some form of *be.*[1] Thus, —

The house *is building.* [Instead of: The house *is being built.*]
Arrangements *were making* for a grand celebration. [Instead of: Arrangements *were being made.*]
The book *is* now *printing.* [Instead of: *is* now *being printed.*]

EXERCISE

Parse the verbs and verb-phrases. If a form is progressive, mention the fact. Thus, in the first sentence, *were calling* is in the past tense, progressive form.

1. The church bells, with various tones, but all in harmony, were calling out and responding to one another.
2. A huge load of oak wood was passing through the gateway.
3. Many a chapel bell the hour is telling.
4. Edmund was standing thoughtfully by the fire.
5. A thick mist was gradually spreading over every object.
6. I have been walking by the river.
7. Merry it is in the good greenwood
   When the mavis and merle are singing,
   When the deer sweeps by, and the hounds are in cry,
   And the hunter's horn is ringing.
8. The morn is laughing in the sky.

[1] The word in *-ing* in these examples is not the present participle; it is the verbal noun in *-ing* (p. 281). The construction is the same as that in "I went a-fishing," "They were going a-Maying," "The old year lies a-dying," etc., in which *a* is a contraction of the preposition *on* ("I went *on* fishing"). The omission of *a-* disguises the real construction.

CHAPTER XCVIII

EMPHATIC VERB-PHRASES

487. Compare the following sentences: —

I study.
I do study.

The predicates (*study, do study*) both refer to **present** time, but there is a difference in their sense.

(1) The verb *study* merely **states a fact.** The form is that of the simple **present** tense.

(2) The verb-phrase *do study* states the same fact, but with **emphasis:** "I *do* study." Hence it is called the **emphatic form** of the present tense. It is a verb-phrase made by prefixing the present tense of *do* to the infinitive *study* (without *to*).

Similarly we may use an emphatic past tense, "I *did* study," instead of the simple past "I studied."

488. The present or the past of a verb in the active voice may be expressed with emphasis by means of a verb-phrase consisting of *do* or *did* and the infinitive without *to*.

Such a phrase is called the emphatic form of the present or the past tense.

489. The emphatic forms are used only in the present and past tenses of the active voice.

In questions and in negative sentences the emphatic forms are used without the effect of emphasis.

In older English the verb-phrase with *do* or *did* in declarative sentences often carried no emphasis, but merely took the place of the present or past.

EXERCISES

I

Change the emphatic forms on page 252 to the ordinary tense-forms. In which sentences are the forms *really* emphatic?

1. The wind did blow, the cloak did fly.
2. Glossy bees at noon do fieldward pass.
3. A second time did Matthew stop.
4. He did come rather earlier than had been expected.
5. She did look a little angry for a few minutes
6. The dogs did bark, the children screamed,
   Up flew the windows all.
7. Our true friends do not always praise us.
8. But Knowledge to their eyes her ample page,
   Rich with the spoils of time, did ne'er unroll.
9. Beasts did leap and birds did sing,
   Trees did grow and plants did spring.
10. The noise of the wind and of the thunder did not awaken the king, for he was old and weary with his journey.
11. Why did you not tell me the news?
    I did tell you everything that I had heard.
12. Where does Mr. Jackson live?
    I do not know.
13. You did give me some anxiety by your long absence.
14. Does this train go to Chicago?
    The conductor says that it does.
15. I did not believe that Jones was guilty of intentional falsehood; but I did think that he was rather careless in his account of what took place.
16. What did he tell you about Thomas?

II

Write ten questions beginning with *do* or *does;* ten beginning with *did.*

Note that such verb-phrases are the regular forms in questions and do not give special emphasis.

III

Write twenty negative statements (with *not*).

Note that in such negative declarative sentences the verb-phrases with *do* and *did* give no special emphasis.

CHAPTER XCIX

MOOD OF VERBS — INDICATIVE MOOD

490. Compare the following sentences, noting particularly the form of the verb in each: —

John *is* careful.
Is John careful?
If John *were* careful, I should not be anxious.
John, *be* careful.

In the first and second sentences, the form *is* is used to assert or question a **fact**; in the third, the form *were* expresses a **condition** or **supposition** that is contrary to fact; in the fourth, the form *be* expresses a **command** or **request**.

The difference in form seen in the verb in these sentences is called a difference of **mood**.

491. Mood is that property of verbs which shows the manner in which the action or state is expressed.

Mood (or mode) is derived from a Latin word meaning "manner."

492. There are three moods, — the indicative, the imperative, and the subjunctive.

The indicative is the mood of simple assertion or interrogation, but it is used in other constructions also.

The imperative is the mood of command or request.

The subjunctive mood is used in certain special constructions of wish, condition, and the like.

Thus, in the examples in § 490, *is* is in the **indicative**, *were* in the **subjunctive**, and *be* in the **imperative** mood.

493. The **conjugation** of *strike* in the table on pages 245–246 shows the **active and passive forms of the indicative mood in the six tenses**, — present, past, future, perfect, pluperfect (or past perfect), and future perfect.

CHAPTER C

IMPERATIVE MOOD

494. The imperative is the mood of command or request.

Come here. *Go* to your mother.
Love your enemies. *Forgive* us our sins.

495. The imperative has both voices, **active** and **passive,** but only one tense, — the **present.** It has both numbers, the **singular** and the **plural,** but only one person, the **second.** It has the same form for both the **singular** and the **plural.**

496. 1. The imperative active is the verb in its simplest form.

For examples, see § 494.

The imperative of the verb *to be* is *be.* Thus, —

Be a man. *Be* diligent in business.
Be good and you 'll be happy. *Be* attentive.

2. The imperative passive is a verb-phrase consisting of *be* and a past participle.

Be killed at your post rather than run away.
Be honored by your friends rather than by strangers.

497. The subject of an imperative is seldom expressed unless it is emphatic.

The subject, when expressed, may precede the imperative: as, — *You go, You read.*

In older English the subject often followed the imperative: as, — *Go thou, Go you, Hear ye.* This use is now confined to the solemn style and to poetry.

498. The **emphatic form** of the imperative consists of the imperative *do,* followed by the infinitive without *to.*

Do go to market with me.
Do come to my house this afternoon.
Do try to be more careful.

499. The form with *do* is often used when the subject is expressed: as, — *Do you go.*

500. **Prohibition** (or **negative command**) is commonly expressed by means of the form with *do*.

Do not *skate* on thin ice.
Do not *keep* bad company.
Do not *interrupt* a conversation.

501. In poetry and the solemn style prohibition is often expressed by the simple imperative, followed by *not*.

Look not upon the wine when it is red.
Speak not, but go.
Judge not, that ye be not judged.
If sinners entice thee, *consent* thou *not*.

EXERCISE

In each of the following imperative sentences parse the verb. Mention the subject, when it is expressed; when not, supply it.

1. Stay with us. Go not to Wittenberg.
2. Listen to the rolling thunder.
3. Call off your dogs!
4. Keep thine elbow from my side, friend.
5. Do not leave me to perish in this wilderness.
6. Saddle my horses! Call my train together!
7. Do not forget the poor.
8. Hope not, base man, unquestioned hence to go!
9. Would ye be blest? Despise low joys, low gains.
10. Summon Colonel Atherton without a moment's delay.
11. Look up and be not afraid, but hold forth thy hand.
12. Mount ye! spur ye! skirr the plain!
13. O, listen, listen, ladies gay!
14. Toll ye the church-bell sad and slow.
15. You, Herbert and Luffness, alight,
    And bind the wounds of yonder knight.

CHAPTER CI

FORMS OF THE SUBJUNCTIVE MOOD

502. The subjunctive mood is used in certain special constructions of wish, condition, and the like.

503. In older English the special **subjunctive** forms were common in a variety of uses, and this is still true of poetry and the solemn style. In ordinary modern prose, however, such forms are rare, and in conversation they are hardly ever heard, except in the case of the **copula** *be*.

The subjunctive forms of *be* may be seen in the following table: —

SUBJUNCTIVE MOOD

PRESENT TENSE

SINGULAR	PLURAL
1. If I be.	If we be.
2. If thou be.	If you be.
3. If he be.	If they be.

PAST TENSE

SINGULAR	PLURAL
1. If I were.	If we were.
2. If thou wert.	If you were.
3. If he were.	If they were.

PERFECT TENSE

SINGULAR	PLURAL
1. If I have been.	If we have been.
2. If thou have been.	If you have been.
3. If he have been.	If they have been.

PLUPERFECT TENSE

SINGULAR	PLURAL
1. If I had been.	If we had been.
2. If thou hadst been.	If you had been.
3. If he had been.	If they had been.

If is prefixed to each of these forms because it is in clauses beginning with *if* that the subjunctive is commonest in modern English. *If*, however, is of course no part of the subjunctive inflection.

504. In other verbs, the **subjunctive active** has the same forms as the **indicative,** except in the **second** and **third persons singular** of the **present** and the **perfect,** which are like the **first** person :[1] —

	PRESENT	PERFECT
1.	If I find.	If I have found.
2.	If thou *find.*	If thou *have found.*
3.	If he *find.*	If he *have found.*

505. In the **passive subjunctive,** the subjunctive forms of the copula (§ 503) are used as auxiliaries : — present, *If I be struck ;* past, *If I were struck ;* perfect, *If I have been struck ;* pluperfect, *If I had been struck.* (See table, p. 325.)

506. Progressive verb-phrases in the subjunctive may be formed by means of the copula : — present, *If I be striking ;* past, *If I were striking.* The present is rare ; the past is common.

In an advanced study of English grammar it is worth while to attempt to distinguish the subjunctive from the indicative by historical and logical tests, even when its forms are identical with those of the indicative. But the beginner should not be expected to split hairs. It is enough if he learns to recognize those forms in which the subjunctive really differs from the indicative.

[1] The old distinctions in form between the indicative and the subjunctive have almost entirely disappeared in modern English. Hence the functions of the indicative have been greatly extended and those of the subjunctive have been correspondingly restricted. There is scarcely any form of thought expressed by the subjunctive that cannot also be expressed by the indicative. It is therefore impossible to frame a satisfactory definition of the indicative, inasmuch as its functions are too varied to be brought under any general head. The indicative is often described as the mood which asserts thought as a fact, and the subjunctive as the mood which asserts thought as supposition (or as *mere thought*). But the indicative, as well as the subjunctive, may be used to express supposition, condition, desire, concession, doubt, etc. The definitions given are as exact as the facts of the case allow. All the attempts of grammarians to arrive at more "accurate" definitions have resulted in statements that break down when they are applied to actual usage.

CHAPTER CII[1]

SUBJUNCTIVE IN WISHES AND EXHORTATIONS

507. The English subjunctive was once very common in both dependent and independent clauses; but it is now confined to a few special constructions.

508. The subjunctive is often used in wishes or prayers.

Heaven *forgive* him!	God *forbid!*
The Lord *help* the poor creatures!	God *grant* us peace!
The Lord *be* with you!	The saints *protect* you!
Peace *be* with you!	O that my father *were* here!
God *help* our country!	O that money *grew* on trees!

In the first eight examples, the wish is expressed in an independent sentence. In the last two, the construction is subordinate, — the *that*-clause being the object of an unexpressed "I wish" (or the like).

The verbs *may* and *would* in such expressions of wish as "*May* all go well with you!" "*Would* that I were with him!" were originally subjunctives. *Would* stands for *I would*, that is, *I should wish*.

509. Exhortations in the first person plural sometimes take the subjunctive in elevated or poetical style. Thus, —

Strike we a blow for freedom! [That is, in plain prose, Let us strike a blow for freedom!]

Rest we here awhile!
Follow we where glory leads!

In ordinary language such exhortations are regularly expressed by *let us* followed by the infinitive. Thus, —

Let us tell our friends.
Let us seek for gold.
Let us try this road.
Let us not be cowardly.

In this construction *let* is a verb in the imperative, *us* is its object, and the infinitive (*tell*, *seek*, without *to*) depends on *let*.

[1] This chapter may be postponed until review.

CHAPTER CIII[1]

SUBJUNCTIVE IN CONCESSIONS, CONDITIONS, ETC.

510. The **subjunctive** is used after *though*, *although*, to express an **admission** or **concession** not as a fact but as a **supposition.** Thus, —

Though this *be* true, we need not be anxious.
Though he *were* my brother, I should condemn him.

The **indicative** is regularly used after *though* and *although* when the concession is stated as a **fact.** Thus, —

Though he *is* my brother, he does not resemble me.
Though John *was* present, he took no part in the proceedings.

511. After *if* and *unless*, expressing **condition,** the **subjunctive** may be used in a variety of ways.

If this *be* true, I am sorry for it. [It MAY or MAY NOT be true.]
If he *find* this out, he will be angry. [He MAY or MAY NOT find it out.]
If this *were* true, I should be sorry for it. [It is NOT true; hence I am NOT sorry.]
If this *had been* true, I should have been sorry for it. [It was NOT true; hence I was NOT sorry.]

512. In conditional clauses the **present subjunctive** denotes either **present** or **future** time. It suggests a doubt as to the truth of the supposed case, but not decisively. (See examples 1 and 2 in § 511.)

The **past subjunctive** refers to **present** time. It implies that the supposed case **is not a fact.** (Example 3.)

The **pluperfect subjunctive** refers to **past** time. It implies that the supposed case **was not a fact.** (Example 4.)

[1] This chapter is chiefly for reference. It may be postponed until review.

513. **Condition** is sometimes expressed by the **subjunctive** without *if*. In this construction the verb precedes the subject. Thus, —

Were my brother here, he would protect me. [That is: If my brother were here —.]

Had you my troubles, you would despair. [That is: If you had my troubles —.]

Had the boat *capsized*, every man of them would have been drowned.

514. After *as if* (*as though*), the **past subjunctive** is used. Thus, —

He acts as if he *were* angry. [NOT: as if he *was* angry.]

You speak as if I *were* your enemy. [NOT: as if I *was*.]

515. The **subjunctive** is occasionally used after *that*, *lest*, *before*, *until*, etc., in subordinate clauses referring to the future and commonly expressing **purpose**. Thus, —

Sustain him, that he *faint* not.

I will help him, lest he *die*.

We will abide until he *come*.

These constructions are confined to poetry and the solemn style. In ordinary English we say —

Hold him up, so that (*or* in order that) he *may* not *fall*.

We will wait till he *comes*.

Thus old **subjunctive** constructions are in modern English often replaced by the **indicative** or by **verb-phrases** with *may*, *might*, *should*.

516. The **subjunctive** is sometimes used to express not what **is** or **was**, but what **would be** or **would have been**, the case. Thus, —

It *were better* to eat husks than to starve.

It *had been better* for him if he had never been born.

This construction is old-fashioned. Modern English commonly uses *would be* or *would have been* instead: as, —

It *would be better* to eat husks than to starve.

517. The **past subjunctive** *had* is common in *had rather* and similar phrases. Thus, —

I *had rather* die than be a slave.
You *had better* be careful.
I *had as lief* do it as not.

Had in this construction is sometimes regarded as erroneous or inelegant; but the idiom is old and well established, and has first-rate modern usage in its favor.

EXERCISE

Explain the form, use, and meaning of each subjunctive.

1. Mine be a cot beside the hill.
2. Ruin seize thee, ruthless king!
3. It were madness to delay longer.
4. Of great riches there is no real use, except it be in the distribution.
5. King though he be, he may be weak.
6. "God bless you, my dear boy!" Pendennis said to Arthur.
7. It is Jove's doing, and Jove make me thankful!
8. If this were played upon a stage now, I could condemn it as an improbable fiction.
9. If this be treason, make the best of it!
10. "Walk in." "I had rather walk here, I thank you."
11. He looks as if he were afraid.
12. I should have answered if I had been you.
13. God in thy good cause make thee prosperous!
14. These words hereafter thy tormentors be!
15. Had I a son, I would bequeath him a plough.
16. There 's matter in 't indeed if he be angry.
17. I wish I were at Naples this moment.
18. If he were honest, he would pay his debts.
19. If wishes were horses, beggars might ride.
20. No man cried, "God save him!"
21. Take heed lest thou fall.
22. Unless my study and my books be false,
That argument you held was wrong in you

CHAPTER CIV

POTENTIAL VERB-PHRASES

USE OF MODAL AUXILIARIES

518. Several auxiliary verbs are used to form verb-phrases indicating ability, possibility, obligation, or necessity.

Such verb-phrases are called **potential phrases**, that is, "phrases of possibility."

519. The auxiliary verbs used in **potential phrases** are: *may*, *can*, *must*, *might*, *could*, *would*, and *should*. They are called **modal auxiliaries** and are followed by the infinitive without *to*.[1]

I *may give* him a small present.
He *can overcome* all his difficulties.
We *might help* them if we tried.
They *could catch* fish in the river.
If he *should fall*, he *would be killed*.

520. Potential phrases show a great variety of forms, — present, past, perfect, and pluperfect, active and passive. Thus, —

I may send, I might send, I may have sent, I might have sent, I may be sent, I might be sent, I may have been sent, I might have been sent, etc.

Such phrases may easily be arranged in tables of conjugation, like that on page 263.

They are often called, collectively, the **potential mood.**

The forms of *may* (past, *might*) in the potential verb-phrases may be seen on the next page.

[1] The fact that *give*, etc., in such phrases as *can give*, are infinitives is not apparent from modern English. We use the verb-phrase as a whole without thinking of its parts or their grammatical relation to each other. A study of older English, however, makes the origin and history of the phrases clear. We may also see the nature of these constructions by comparing "I can *strike*" with "I am able *to strike*," "I may *strike*" with "I am permitted *to strike*," "I must *strike*" with "I am obliged *to strike*," and so on.

ACTIVE VOICE

Present Tense

Singular	Plural
1. I may strike.	We may strike.
2. Thou mayst strike.	You may strike.
3. He may strike.	They may strike.

Past Tense

1. I might strike.	We might strike.
2. Thou mightst strike.	You might strike.
3. He might strike.	They might strike.

Perfect Tense

1. I may have struck.	We may have struck.
2. Thou mayst have struck.	You may have struck.
3. He may have struck.	They may have struck.

Pluperfect Tense

1. I might have struck.	We might have struck.
2. Thou mightst have struck.	You might have struck.
3. He might have struck.	They might have struck

PASSIVE VOICE

Present Tense

I may be struck, etc. We may be struck, etc.

Past Tense

I might be struck, etc. We might be struck, etc.

Perfect Tense

I may have been struck, etc. We may have been struck, etc.

Pluperfect Tense

I might have been struck, etc. We might have been struck, etc.

521. *Can* regularly indicates that the subject **is able** to do sometning. *May* frequently indicates that the subject is **permitted** to do something.

Thus, "You *can* cut down that tree" means "You *are able* to cut it down," that is, you have strength or skill enough to do so; whereas "You *may* cut down that tree" means simply "You *are allowed* or *permitted* to cut it down," and implies nothing as to your ability to carry out the permission.

Hence, in **asking permission** to do anything, the proper form is, "*May I?*" not "*Can I?*" For example, "*May I* go to the party?" is the correct form, and not "*Can I* go?"

The use of *can* for *may* to express permission is a very common error, but should be carefully avoided. With negatives, however, *can* is the common form rather than *may*, except in questions. Thus, —

QUESTION. — "*May* I not (*or* May n't I) go to the party this evening?"

ANSWER. — "No, you *cannot* go this evening; but if there is a party next week, you *may* go to that."

522. *May* often indicates **possibility** or **doubtful intention.**

I *may go* to town this afternoon. [= It *is possible* that I shall go.]
The news *may be* true. [= *Possibly* (or *perhaps*) the news is true.]

523. *Must* expresses **necessity** or **obligation.** Thus, —

Brave men *must meet* death fearlessly.
You *must* not *disobey* the law.

Must, though originally a past tense, is in modern English almost always used as a present.

Necessity in past time may be expressed by *had to* with the infinitive. Thus, —

He *had to pay* dear for his sport.

524. The irregular verb *ought* expresses **duty** or **moral obligation,** not mere **necessity.**

Ought with the **present** infinitive expresses an obligation in present time.

Ought with the **perfect** infinitive expresses an obligation in past time.

Children *ought to obey* their parents. [Present.]
They *ouyht* not *to act* so selfishly. [Present.]
The truth *ought to be told*. [Present.]
He *ought to have studied* harder. [Past.]
The general *ought to have consulted* the commander-in-chief.
These trees *ought* not *to have been cut* down. [Past.]

525. *Ought* (like *must*) was originally a past tense, but in modern English is always used as a present.

526. *Had* should never be prefixed to *ought*.

Correct	Incorrect
I *ought* to go to school.	I *had ought* to go to school.
John *ought not* to have hit me.	John *had n't ought* to have hit me.
He ought to go, *ought n't* he?	He ought to go, *had n't* he?

527. *Should* is often used in the sense of *ought*. Thus,—

One *should* always *do* one's best.
The laws *should be enforced*.
You *should have given* me the letter.
He *should* not *have wasted* his youth.

528. In subordinate clauses after *if, though, when, until*, etc., *shall* and *should* are used in **all three persons** unless the subject is thought of as **wishing** or **consenting**, when *will* and *would* are correct.

If *he shall* offend, he will be punished. [Futurity.]
If *he should* offend, he would be punished. [Futurity.]
If *you should* try, you could do this. [Futurity.]
If *they will* work harder, they will succeed. [Willingness.]
If *I would* consent, all would be well. [Willingness.]
If *you would* agree, I should be glad. [Willingness.]

When duty or obligation is expressed, *should* is of course the auxiliary for all three persons (see § 527), in both principal and subordinate clauses

EXERCISE

Pick out the potential verb-phrases. Explain the meaning of each phrase.

Parse each verb-phrase.

In parsing these verb-phrases, it is best to describe them merely as potential verb-phrases and to give the tense, voice, person, and number, without assigning them either to the indicative or the subjunctive mood.

1. She might have held back a little longer.
2. The French officer might as well have said it all aloud.
3. Is it possible that you can have talked so wildly?
4. An honest man may take a knave's advice.
5. If he cannot conquer he may properly retreat.
6. I arrived at Oxford with a stock of erudition that might have puzzled a doctor, and a degree of ignorance of which a schoolboy would have been ashamed.
7. From the hall door she could look down the park.
8. Lear at first could not believe his eyes or ears.
9. May I come back to tell you how I succeed?
10. We might have had quieter neighbors.
11. It must then have been nearly midnight.
12. We must have walked at least a mile in this wood.
13. When bad men combine, the good must associate.
14. I ought to be allowed a reasonable freedom.
15. He must and shall come back.
16. Something must have happened to Erne.
17. He would not believe this story, even if you should prove it by trustworthy witnesses.
18. Would you help me if I should ask it?
19. If you should fall, you would break your neck.
20. You should obey me, since I am your captain.
21. If he should visit Chicago, would he call on me?
22. I would go if the others would.
23. I should like to see your collection of coins, if you would be so kind as to show it to me.

CHAPTER CV

THE INFINITIVE AS A NOUN

529. We have studied the nature and forms of the infinitive (pp. 228–229) and have noted its use in verb-phrases.[1] We must now examine its special constructions.

530. An infinitive, with or without a complement or modifiers, may be used as the subject of a sentence.

To steal | is disgraceful.
To kill a man | is a crime.
To read carefully | improves the mind.

531. An infinitive may be used as a predicate nominative.

His fault is *to talk* too much.
His custom is *to ride* daily.

To act thus is *to forfeit* our respect. [Here the first infinitive is the subject and the second is a predicate nominative.]

532. An infinitive often stands in the predicate when the sentence begins with *it*. Thus, —

It is good *to be* here. [Instead of: *To be* here is good.]
It is a crime *to kill* a man.
It is human *to err*; it is divine *to forgive*.

In this use *it* is often called an **expletive** (or "filler"). The infinitive is in sense the subject, but may be regarded as grammatically in apposition with *it*.

533. An infinitive may be used as the object of the prepositions *about, but, except*. Thus, —

I am about *to return* home.
There was nothing to do but *to acquiesce*.
She did nothing but *cry* (or, except *to cry*).

[1] See pp. 237–240, 251, 262–265.

EXERCISES

I

Explain the construction of the infinitives.

Parse each infinitive as a noun.

1. To toil is the lot of mankind.
2. Roderick's chief delight was to hunt.
3. To aim and to hit the mark are not the same thing.
4. To swim is easy enough if one has confidence.
5. Washington's next task was to cross the river.
6. To be poor is no disgrace.
7. To beg was the poor creature's last resource.
8. It is disgraceful to desert one's flag.
9. To feel fear is not necessarily to be a coward.
10. To save money is sometimes the hardest thing in the world.
11. It is delightful to hear the sound of the sea.
12. It was my wish to join the expedition.
13. To be faint-hearted is indeed to be unfit for our trade.
14. Her pleasure was to ride the young colts and to scour the plains like Camilla.
15. 'T is thine, O king, the afflicted to redress.
16. I was about to speak when you interrupted me.
17. Tom asked nothing except to be left in peace.
18. The poor dog did nothing but whine piteously.
19. My first care was to deliver your letter of introduction.
20. His great pleasure is to walk among stately trees and lie musing in the heat of noon under their shade.
21. To convince any man against his will is hard, but to please him against his will is above the reach of human abilities.

II

Use each of the following infinitives (with or without object or modifiers) as a noun.

Mention the construction of each.

To ride, to swim, to be overcome, to earn, to strive, to irritate, to sing, to play, to toil, to climb, to be wrecked, to have failed

CHAPTER CVI

THE INFINITIVE AS A MODIFIER

534. The **infinitive** with *to* is common as an **adverbial modifier** of verbs and adjectives and as an **adjective modifier** of nouns.

535. In each of the following sentences the verb of the predicate is followed by an infinitive: —

I

1. The cat hastened *to climb* a tree.
2. The ogre ceased *to laugh*.
3. The whole company began *to shout*.
4. The midshipman tried *to do* his duty.
5. Everybody wishes *to enjoy* life.
6. Antony prompted the Romans *to avenge* Cæsar.
7. I permitted him *to call* me friend.

II

1. The lawyer rose *to address* the court.
2. We go to school *to learn*.
3. Brutus addressed the people *to calm* their agitation.
4. He bent his bow *to shoot* a crow.
5. You must not sell the horse *to buy* the saddle.

In the first group of sentences, the infinitive **completes** or **defines** the **meaning** of the verb. In this use infinitives are called **complementary infinitives.**

In the second group, the infinitive does not **complete** the sense of the verb, but adds something new — namely, the **purpose** of the action — to a statement already complete. Such infinitives are called **infinitives of purpose.**

536. An infinitive may modify a verb by completing its meaning, or by expressing the purpose of the action.

Both the **complementary infinitive**[1] and the **infinitive of purpose** may be regarded as **adverbial phrases** modifying the verb.

537. An infinitive may modify a noun or an adjective.

In this use the infinitive is said to **depend on** the noun or the adjective which it modifies. It is an adjective modifier of the noun and an adverbial modifier of the adjective.

With Nouns	With Adjectives
Desire *to rule* is natural to men.	All men are eager *to rule*.
Quickness *to learn* was his strong point.	He was quick *to learn*.
Readiness *to take* offence is one of his traits.	Alfred was always ready *to take* offence.
The ability *to laugh* is peculiar to mankind.	Only human beings are able *to laugh*.
His will *to do* right was strong.	He was willing *to do* right.

EXERCISES

I

Explain the construction of each infinitive, — as noun, as complementary infinitive, as infinitive of purpose, as modifier of a noun or an adjective.

Analyze the sentences.

Models for Parsing. — In the first sentence, *to advance* is a present infinitive in the active voice. It is used as a noun, and is the subject of *would have been*.

In the second sentence, *to awaken* is a present infinitive in the active voice ; it is a complementary infinitive depending on the verb *endeavored*.

[1] After some verbs, the infinitive approaches the construction of a pure noun. In such cases it is often regarded as the object of the verb. Thus, — "I desire *to see* you" (compare "I desire a *sight* of you"). It is simpler, however, to regard all such infinitives as complementary phrases and to treat them as adverbial modifiers. For it is impossible to distinguish the construction of the infinitive after certain adjectives (for example, in "I am eager *to see* you") from its construction after such verbs as *wish* and *desire*.

1. To advance toward London would have been madness.
2. I endeavored to awaken hope within him.
3. All men dislike to be beaten in anything.
4. The enemy seemed eager to make peace.
5. There was not a moment to be lost.
6. The purpose of the colonists was to break the foreign yoke.
7. Mrs. Kingsford chanced to enter Jackson's shop one day.
8. The busy lawyer had no time to spare.
9. The misery of the peasants was very terrible to see.
10. All were anxious to hear the story of the mysterious picture.
11. Liberty continued to advance in spite of every obstacle
12. The birds refused to sing on that sullen day.
13. The bookkeeper had neglected to lock the safe when he left the office.
14. Soldiers were drawn up to keep the passages clear.
15. The bullets began to whistle past us.

II

Make sentences containing each of these words followed by an infinitive: —

(*a*) VERBS: begins, try, hoped, omits, endeavored, neglects, resolved, strove, undertook, determined, dares, venture, desires.

(*b*) ADJECTIVES AND PARTICIPLES: able, ready, unwilling, glad, loth, reluctant, eager, sorry, disposed, determined, pleased.

III

Fill each blank with an infinitive.

1. Children like —— stories of adventure.
2. My plan was —— the river in a skiff.
3. Jack was unable —— the rope.
4. The rain had begun —— steadily.
5. The fire continued ——, though the firemen made every effort to —— it.
6. The traveller was glad —— his journey's end.
7. This house is ——.
8. I am ready —— you the whole story.

CHAPTER CVII

INFINITIVE CLAUSES

538. Compare the following sentences: —

John's friends wished { *that he should succeed.* / *him to succeed.*

These sentences say the same thing, but in different ways.

In the first sentence, the direct object of *wished* is the **noun clause** *that he should succeed.* In the second, the object is *him to succeed,* since this group of words expresses *what* John's friends wished, precisely as the noun clause does in the first sentence.

What is the construction of the objective *him?* It is not the object of *wished;* for *I wish him* would make no sense. It must be the **subject of the infinitive** *to succeed,* since it tells *who* is to succeed and replaces *he,* which stands as the subject of *should succeed* in the first sentence.[1]

539. A kind of clause, consisting of a substantive in the objective case followed by an infinitive, may be used as the object of certain verbs.

Such clauses are called infinitive clauses, and the substantive is said to be the subject of the infinitive.

The subject of an infinitive is in the objective case.

540. Infinitive clauses are used (1) after verbs of *wishing, commanding,* and the like, and (2) after some verbs of *believing, declaring,* and *perceiving.*[2] Thus, —

My father wishes *me to become a lawyer.*
I believe *him to be an honorable man.*

[1] In § 448 we learned that the infinitive has no subject. The construction which we are now studying may be regarded as a peculiar exception to that rule.

[2] After verbs of *wishing,* etc., they express purpose (§ 589); after verbs of *thinking,* etc., they are in indirect discourse (§ 604).

541. An infinitive clause is usually equivalent in meaning to a noun clause with *that*.

542. A **predicate pronoun** after *to be* in an infinitive clause is in the **objective case,** agreeing with the subject of the infinitive. Thus, —

You know the culprit to be *him*.
You believe my brother John to be *me*.
We know it to be *her*.

Contrast the **predicate nominative** in —

You know that the culprit is *he*.
You believe that my brother John is *I*.
The culprit was thought to be *he*.
My brother was believed to be *I*.
It was known to be *she*.

Note the case of the **relatives** and of the **predicate pronouns** in the following sentences: —

1. A man *whom* I believed *to be* my friend has betrayed me. [*Whom* is the subject of the infinitive *to be* and is therefore in the objective case.]

2. A man *who*, I believed, was my friend has betrayed me. [*Who* is the subject of *was* and is therefore nominative. *I believed* is a parenthetical expression (p. 99).]

3. A man *whom* I believed *to be him* called at the door.

4. A man *who*, as I believed, *was he* called at the door.

543. After *see, hear, feel,* and some other verbs, the infinitive without *to* is used. Thus, —

I saw the sailor *climb* the rope.
Did you see Mr. Adams *sign* the paper?
The hunter heard the lion *roar* in the distance.
Hear the frogs *croak* in the swamp!
I felt his pulse *beat* feebly.
They watched the boat *drift* slowly down the stream.
They could not perceive him *move*.

EXERCISES

I

Make ten sentences containing infinitive clauses after verbs of *wishing, commanding, believing, declaring,* or *perceiving.*

Substitute a clause with *that* for each infinitive clause if you can.

II

In the following sentences find each infinitive clause. Mention the verb of which the clause is the object. Mention the subject of each infinitive.

When you can, substitute a noun clause (introduced by the subordinate conjunction *that*) for the infinitive clause.

MODEL FOR ANALYSIS. — In the first sentence, *me to study German* is an infinitive clause used as the object of the transitive verb *wishes*. The subject of the infinitive *to study* is the pronoun *me*, which is in the objective case.

1. My father wishes me to study German.
2. Hepzibah bade her young guest sit down.
3. My aunt perceived one of the eyes of the portrait move.
4. This Green Arbor Court I found to be a small square.
5. The captain ordered a boat to be launched.
6. I perceived him to be my old friend Jackson.
7. The mayor ordered the gates of the city to be shut.
8. Your uncle desires me to give you this letter.
9. The lawyer's business required him to visit Oxford.
10. The architect directed them to draw new plans.
11. Jack shot an animal which he believed to be a panther.
12. A foreign sailor, whom I thought to be a Malay, brought me a letter.
13. If you wish me to be your companion, you must wait for me
14. The boy whom you believed to be me was really my elder brother.
15. Does the teacher wish us to commit these definitions to memory?

CHAPTER CVIII

CONSTRUCTION OF PARTICIPLES

544. The constructions of participles are similar to those of adjectives.

545. A participle is said to belong to the substantive which it describes or limits.

Jack, *seeing* his danger, looked about for a chance to escape.
I saw the wanderer *approaching*.
Rip lay *musing* on the scene.
Thus *refreshed*, we proceeded on our journey.

In the first sentence, the participle *seeing* belongs to the subject *Jack;* in the second, *approaching* belongs to the object *wanderer;* in the third, *musing* is in the predicate, but belongs to the subject; in the fourth, *refreshed* belongs to *we*.

546. A participle may be used as a pure adjective.

Growing boys need *nourishing* food.
A *sleeping* fox catches no poultry.
The *ruined* castle stands on a hill.
Decayed fruit is very unwholesome.
The *charred* brands gave out a thick smoke.
A *spouting* whale was seen in the distance.
The *startled* deer seemed to scent the presence of danger.
A *paved* road led up to the castle.
A *burnt* child dreads fire.
Be careful of a *loaded* gun.

EXERCISE

In the sentences on page 232 parse each participle.

EXAMPLE. — I saw the wanderer *approaching*.

MODEL. — *Approaching* is a present participle in the active voice, belonging to *wanderer*, the direct object of the transitive verb *saw*.

CHAPTER CIX

MODIFIERS AND OBJECT OF INFINITIVE OR PARTICIPLE

547. Infinitives and participles, like other verb-forms, may be modified by adverbs, adverbial phrases, or adverbial clauses.

To walk briskly is good exercise.

He ordered the company *to march forward at once.*

He begged me *to help* him *if I could.*

The constable, *running with all his speed,* was scarcely able to overtake the thief.

The carriage, *driven rapidly,* was soon out of sight.

548. An infinitive or a participle, like any other verb-form, may take an object if its meaning allows.

I wish *to find gold.*
We hope *to see land* in a day or two.
To rouse a *lion* is a dangerous game.
Sudden a thought came like a full-blown rose,
Flushing his *brow.*
We could see a woman *pulling* a small *boat.*

549. No word of any kind should be inserted between *to* and the infinitive.[1]

RIGHT		WRONG
I will try *to inform him thoroughly* in regard to this matter.	NOT	I will try *to thoroughly inform him* in regard to this matter.
Creditably to perform one's task is not always easy. Or, *To perform* one's task *creditably* is not always easy.	NOT	*To creditably perform* one's task is not always easy.

[1] This rule of order is in strict accordance with the best usage, although it is habitually neglected by careless writers and sometimes deliberately violated by good writers and speakers who choose to defy it.

EXERCISES

I

In each of the following sentences insert an adverb or adverbial phrase to modify the infinitive.

1. I resolved to return to England.
2. His orders to me were to keep him in sight.
3. My first thought was to flee.
4. To rush towards her was my impulse.
5. What right have you, then, to upbraid me because I have told you the truth?
6. The young man began to spend his money.
7. To report on this matter is not easy.
8. My purpose is to study this subject.
9. He had no wish except to do his duty.

II

Pick out the participles, and tell what noun or pronoun each modifies.

Mention all the modifiers and objects of the participles.

1. He occupied a farm of seventy acres, situated on the skirts of that pretty little village.
2. Mine was a small chamber, fronting the sea.
3. On a level spot in the centre was a company of odd-looking personages playing at ninepins.
4. Tall trees spread their branches aloft, shading the ground all the year with their heavy foliage.
5. The bridge was only loose planks laid upon large trestles.
6. She had a little room in the garret, where the maids heard her walking and sobbing at night.
7. The colonel, strengthened with some troops of horse from Yorkshire, comes up to the bridge.
8. Exhausted, I lay down at the base of the pyramid.
9. Perfection, sought by all, is found by none.
10. Sometimes swimming, sometimes wading, I reached the further bank of the river.

CHAPTER CX

PARTICIPLES — THE NOMINATIVE ABSOLUTE

550. Examine the following sentence: —

The general falling, the troops fled.

The noun *general* is not the **subject** or the **object** of any verb, nor is it in any other noun construction which we have so far studied.

The participle *falling* belongs to *general*. The phrase *the general falling* modifies the predicate *fled*, by giving the **time** or perhaps the **cause** of the flight. We might, indeed, substitute an adverbial phrase or clause for this participial phrase without changing the sense: —

The general falling,
On the fall of the general, } the soldiers fled.
When the general fell,

Other sentences illustrating this use of **nouns** and **participles** are the following: —

His friends requesting it, he surrendered his office. [Here the phrase *his friends requesting it* is equivalent to *because his friends requested it:* that is, it expresses **cause**.]

The time having come, he mounted the scaffold. [Here the phrase *the time having come* is equivalent to *when the time had come:* that is, it expresses **time**.]

He began to speak, the audience listening intently. [Here the phrase *the audience listening intently* expresses neither **time** nor **cause**, but merely one of the **circumstances** that attended the oration.]

551. A substantive, with a participle, may express the cause, time, or circumstances of an action.

This is called the absolute construction.

The substantive is in the nominative case and is called a nominative absolute.

552. It is not always necessary that a participle should be expressed in the absolute construction. Sometimes **two substantives, or a substantive** and an **adjective,** may be used together in this manner. In such cases, however, it is always easy to supply the participle *being.* Thus, —

Stephen once *king,* anarchy reigned. [That is: Stephen once *being* king, or, in other words, As soon as Stephen became king.]

The *rain over,* we ventured out.

The *gate* once *open,* the cattle came trooping out of the yard.

We stood silent, our *eyes full* of tears.

In analysis, a phrase in the absolute construction should be treated as an adverbial modifier.

EXERCISE

Point out all instances of the nominative absolute, and tell whether each expresses the time, place, or circumstances of the action.

Analyze each sentence.

1. Navigation was at a stop, our ships neither coming in nor going out.

2. Night coming on, we sought refuge from the gathering storm.

3. The song ended, she hastily relinquished her seat to another lady.

4. The house consisted of seven rooms, the dairy and cellar included.

5. Their resolution being taken, they set out the next day.

6. They had some difficulty at the river-side, the ferryman being afraid of them.

7. She sat beneath the birchen tree,
   Her elbow resting on her knee.

8. The signal of battle being given with two cannon shot, we marched down the hill.

9. The dark, lead-colored ocean lay stretched before them, its dreary expanse concealed by lowering clouds.

10. Next Anger rushed, his eyes on fire.

11. The last of these voyages not proving very fortunate, I grew weary of the sea.

12. The cottage was situated in a valley, the hills being for the most part crowned with rich and verdant foliage, their sides covered with vineyards and corn, and a clear, transparent rivulet murmuring along from east to west.

13. This done, the conspirators separated.

14. This being understood, the next step is easily taken.

SUMMARY

An infinitive, with or without a complement or modifiers, may be used as the subject of a sentence.

An infinitive may be used as a predicate nominative.

An infinitive may be used as the object of the prepositions *about, but, except* (p. 267).

An infinitive may modify a verb by completing its meaning, or by expressing the purpose of the action (p. 269).

An infinitive may modify a noun or an adjective (p. 270).

A kind of clause, consisting of a substantive in the objective case followed by an infinitive, may be used as the object of certain verbs.

Such clauses are called infinitive clauses, and the substantive is said to be the subject of the infinitive (p. 272).

The constructions of participles are similar to those of adjectives.

A participle is said to belong to the substantive which it describes or limits.

A participle may be used as a pure adjective (p. 275).

Infinitives and participles, like other verb-forms, may be modified by adverbs, adverbial phrases, or adverbial clauses.

An infinitive or a participle, like any other verb-form, may take an object if its meaning allows (p. 276).

A substantive, with a participle, may express the cause, time, or circumstances of an action.

This is called the absolute construction.

The substantive is in the nominative case and is called a nominative absolute (p. 278).

CHAPTER CXI

VERBAL NOUNS IN *-ING*[1]

553. Not all words that end in *-ing* are participles. There is a large class of **verbal nouns** that have this ending.

The distinction between present participles and **verbal nouns** in *-ing* is easy to make, for the present participle is never used as a noun. Hence, if a word in *-ing* is the **subject** of a sentence, or an **object,** or stands in any other **noun** construction, it cannot be a participle.

554. The distinction just indicated may be seen in the following sentences: —

Walking up the street, I met an old friend. [Participle.]

Walking is good exercise. [Verbal noun.]

I like *walking* on account of its good effect upon my health. [Verbal noun.]

He gave much attention to *walking*, because he thought it made him feel better. [Verbal noun.]

In the first of these examples we see at once that *walking* is a **participle,** not a **noun.**

In the other examples, however, *walking* is not a participle, but a **noun.** In the second sentence it is the **subject**; in the third, it is the **direct object** of the verb *like*; in the fourth, it is the **object** of the preposition *to.*

555. That nouns in *-ing* are real nouns may be proved by substituting ordinary nouns in their place.

After *thinking* this matter over.	After *thought* on this matter.
After *resting.*	After a *rest.*
By *experimenting.*	By an *experiment.*

[1] Verbal nouns in *-ing* are treated at this point because of their resemblance to present participles, for which they are often mistaken.

556. From nearly every English verb there may be formed a verbal noun in *-ing*.

Verbal nouns in *-ing* have the form of present participles, but the construction of nouns.

557. Verbal nouns in *-ing* have certain **verb properties.**

(1) **Verbal nouns in *-ing* may take a direct or an indirect object if their meaning allows.** Thus, —

Giving *them money* does not satisfy them.

[Here the verbal noun *giving*, which is the subject of the sentence, takes both a direct object (*money*) and an indirect object (*them*), as the verb *give* might do.]

(2) **A verbal noun in *-ing* may take an adverbial modifier.**

Eating *hastily* injures the health.

[Here the verbal noun *eating* is the subject of the verb *injures*. It is, however, modified by the adverb *hastily*, precisely as if it were a verb.]

But verbal nouns in *-ing*, like other nouns, may be modified by **adjectives.**

Thus, in the last example we may substitute the adjective *hasty* for the adverb *hastily* without changing the construction of the verbal noun *eating*.

Adverbial Modifier	Adjective Modifier
Eating *hastily* injures the health.	*Hasty* eating injures the health.

558. Verbal nouns in *-ing* are similar in some of their constructions to infinitives used as nouns (p. 267). Thus, —

Infinitive as Noun	Verbal Noun in *-ing*
To breathe is natural to animals. [Subject.]	*Breathing* is natural to animals. [Subject.]
To see is *to believe*. [Subject and predicate nominative.]	*Seeing* is *believing*. [Subject and predicate nominative.]

Verbal nouns in *-ing* are also called infinitives or gerunds.

EXERCISES

I

Pick out all the words in *-ing* and tell whether they are present participles or verbal nouns. Give your reasons.

If the word is a participle, tell to what substantive it belongs; if it is a noun, mention its construction.

1. Books, painting, fiddling, and shooting were my amusements.
2. We are terribly afraid of Prince Eugene's coming.
3. Our honest mastiff came running to welcome us.
4. Seizing the first boat we found, we put to sea.
5. Upon hearing my name, the old gentleman stepped up.
6. After I had resided at college two years, my father died and left me — his blessing.
7. A great fire of logs and brushwood was burning, and around it the Indians sat, eating their moose-meat and smoking their pipes.
8. The neighing of the generous horse was heard.
9. Joseph still continued a huge clattering with the poker.
10. The day had been spent by the king in sport and feasting, and by the conspirators in preparing for their enterprise.

II

Replace each infinitive by a verbal noun in *-ing*, and each noun in *-ing* by an infinitive. Thus, —

To fish is great sport. *Fishing* is great sport.

1. To toil is the lot of mankind.
2. To hunt was Roderick's chief delight.
3. To aim and to hit the mark are not the same thing.
4. To swim is easy enough if one has confidence.
5. Wrestling is a favorite rural sport in the South of England.
6. To cross the river was Washington's next task.
7. To be poor is no disgrace.
8. Begging was the poor creature's last resource.
9. Waiting for a train is tedious business.
10. To desert one's flag is disgraceful.
11. Feeling fear is not being a coward.

CHAPTER CXII

PREPOSITIONS

559. A preposition is a word placed before a substantive to show its relation to some other word in the sentence.

The substantive which follows a preposition is called its object and is in the objective case.

A phrase consisting of a preposition and its object, with or without other words, is called a prepositional phrase.

560. The following sentences illustrate the use of prepositions: —

A flock *of* blackbirds had alighted *on* the tree.
The stranger walked *past* the house.
The wagon toiled *up* the hill.
Since Christmas I have saved fifty dollars.
In spite of Tom's struggles he could not reach the island.
The carpenter fell *off* the roof.
There was nothing *but* ashes *in* the fireplace.

561. A preposition sometimes stands at the end of a sentence or clause.

Whom are you looking *at?* [= *At whom* are you looking?]
The house *which* he lived *in* was burnt down. [= The house *in which* he lived.]

This construction is informal, but is common in good authors. Sometimes the relative which is the object of the preposition is omitted. Thus, in the second sentence, *which* might be dropped, and the object of the preposition *in* would then be "*which*, understood."

562. Several words are used either as **adverbs** or as **prepositions.** Thus, —

As Adverb	As Preposition
The boy sprang *up.*	The boy sprang *up* the steps.
Come *along.*	We rowed *along* the shore.
A dog trotted *past.*	He trotted *past* my gate.
I have not seen him *since.*	He has been here *since* February.

563. The following list includes most of the prepositions:

aboard	by way of	of
about	concerning	off
above	considering	on
according to	despite	on account of
across	down	out of
after	during	outside
against	ere	over
along	except, excepting	over against
along with	for	past
amid, amidst	for the sake of	pending
among, amongst	from	regarding
apart from	from among	respecting
around	from between	round
as for, as to	from under	round about
at	in	save, saving
athwart	in accordance with	since
barring	in addition to	through
because of	in case of	throughout
before	in compliance with	to, unto
behind	in consequence of	touching
below	in consideration of	toward, towards
beneath	in front of	under
beside, besides	in lieu of	underneath
between	in opposition to	until, till
betwixt	in place of	up
beyond	in preference to	upon
but (= except)	in regard to	with
by	in spite of	within
by dint of	inside	without
by means of	instead of	with reference to
by reason of	into	with regard to
by virtue of	notwithstanding	with respect to

Such expressions as *by means of*, *in accordance with*, *in spite of*, etc., are really phrases, but may be regarded as compound prepositions.

Several participles like *concerning*, *considering*, *pending*, are common in a prepositional use and are therefore included in the list.

EXERCISE

Fill each blank with a preposition.

Parse the prepositions.

Model. — In the first sentence, *from* is a preposition. It shows the relation between its object *brass* and the verb *differs*.

1. Copper differs —— brass in color.

2. There was a strong feeling of comradeship —— Will and his dog.

3. You will have to wait for your money —— next week.

4. Your figures do not agree —— mine.

5. The Indians made an attack —— the village just —— dawn.

6. It is useless to argue —— a stubborn man.

7. Jack was very impatient —— news from home.

8. The crew of the vessel consisted —— ten men.

9. Oratory does not consist —— mere elocution.

10. You seem to be quite careless —— consequences.

11. The garrison was very careless —— keeping guard.

12. Can you distinguish a direct object —— a predicate nominative?

13. The creature is so small that it can hardly be distinguished —— the naked eye.

14. Major André was condemned —— death.

15. The clerk was accused —— forgery, but he was able to prove his innocence.

16. Jack's friends often remonstrated —— him, but in vain.

17. The farmers remonstrated —— the passage of the law.

18. What can I do to atone —— my neglect?

19. Three friends share —— me —— the ownership of this mine.

20. I beg you not to be angry —— me.

21. The captain was very angry —— the sailor's clumsiness.

22. Divide the money —— five equal shares, and distribute it —— the five partners.

23. Compare an apple —— a pear. What are the resemblances —— them?

24. Contrast a lion —— a bear. How does the former differ —— the latter?

CHAPTER CXIII

CONJUNCTIONS

564. A conjunction connects words or groups of words.

565. Conjunctions are either coördinate or subordinate.

A coördinate conjunction connects words or groups of words that are independent of each other.

1. John *and* Thomas are my brothers.
2. The man's name is Smith *or* Jones.
3. The pilot looked at me sharply *but* without speaking.
4. The wind blew *and* the flames roared up the chimney.
5. When the rain has ceased *and* the floods have subsided, we will resume our journey.

In the first sentence, *and* connects two nouns which are in the same construction; in the second sentence, *or* does the same; in the third, *but* connects two modifiers, the adverb *sharply* and the adverbial phrase *without speaking;* in the fourth, *and* connects the two coördinate clauses of the compound sentence; in the fifth, *and* connects the two parts of a compound subordinate clause.

566. A subordinate conjunction connects a subordinate clause with the clause on which it depends.

The bells ring *if* there is a fire.
Though the bridge tottered, it did not fall.
I wonder *whether* a storm is coming.
The messenger reported *that* the enemy had fled.

567. The chief **coördinate conjunctions** are: *and* (*both . . . and*), *or* (*either . . . or*), *nor* (*neither . . . nor*), *but, for, however, nevertheless, yet, still, therefore.*

Yet and *still* are adverbs when they express time (as in "I have not seen him *yet*," "He is *still* looking for you"), conjunctions when they connect (as in "He tries hard to learn, *yet* he cannot succeed").

568. The chief subordinate conjunctions are: —

although, though	if	that
as	lest	unless
as if (as though)	since (= because)	whether
because	than	whether . . . or

A few phrases may be regarded as compound conjunctions. Such are, — *in order that, so that, provided that, in case that, as if, as though, even if.*

569. Conjunctions that are used in pairs are called **correlative conjunctions.** Such are the coördinates *both . . . and, either . . . or, neither . . . nor, not only . . . but also,* and the subordinates *whether . . . or.*

Both John *and* I are to blame.
The wounded duck could *neither* swim *nor* fly.
He asked me *whether* Napoleon was born in France *or* in Corsica.

A subordinate and a coördinate conjunction are often used together as correlatives. Thus, —

Though the wanderer was weary and footsore, *yet* he trudged along patiently.
Although I am a foreigner, I am *nevertheless* familiar with the customs of the country.

EXERCISE

Parse the conjunctions. (For other examples, see p. 299.)

In parsing a conjunction, tell whether it is coördinate or subordinate, and mention the words, clauses, or sentences that it connects.

1. Tom and Dick are excellent friends.
2. If the raft holds together a few hours longer, we shall all be saved.
3. I am a peaceable man and a loyal citizen.
4. She opened the casement that the cool air might blow upon her throbbing temples.

CHAPTER CXIV

INTERJECTIONS

570. An interjection is a cry or other exclamatory sound expressing surprise, anger, pleasure, or some other emotion or feeling.

EXAMPLES: Oh (*or* O), ah, hullo (holloa, halloo), bah, pshaw, fie, whew, tut-tut, st (*often spelled* hist), ha, aha, ha ha, ho, hey, hum, hem, heigh-ho (heigh-o), alas, bravo.

When written, interjections are often followed by an exclamation point (!).

571. Nouns and other parts of speech used as exclamations are sometimes classed as interjections: as, —

Fire! fire!
Mercy! spare my life!
Hark! Is that the bell?

But it is usually better to refer such words to the parts of speech to which they properly belong.

Thus *fire!* and *mercy!* are nouns in the exclamatory nominative (p. 144); *hark!* is a verb in the imperative mood (§ 494).

572. Interjections usually have no grammatical connection with the phrases or sentences in which they stand.

Sometimes, however, a substantive is connected with an interjection by means of a preposition. Thus, —

O for a thousand dollars!
Ah, for a true friend!
Alas for the victims!

Such expressions are often regarded as elliptical sentences (§ 193), as if "I wish" were to be supplied between *O* and *for*. It is better to treat them as informal expressions, standing outside of the ordinary rules.

CHAPTER CXV[1]

THE THOUGHT IN THE SENTENCE

573. We have now studied the main facts and principles of English grammar, — that is, we have observed how those signs that we call **words** perform their task of **signifying,** or **expressing, thought.**

Thought, as we have seen, may be rudely and imperfectly uttered by means of **single words.** For its complete expression, however, words must be **combined into sentences.** This combination, too, must be made in accordance with definite principles, or laws; otherwise language would be so confused that nobody could understand his neighbor.

In studying the laws that govern the structure of sentences, we have found that a very simple thought may be expressed in a very simple sentence, consisting of a single noun and a single verb.

Such sentences, however, do not carry us far. To make clear the various shades of meaning which our language has to convey, words and groups of words must be used to **modify** the subject and predicate; and this process of modification results in the building up of complicated sentences that sometimes consist of several **clauses.**

Such complicated sentences, however, may always be **analyzed** (or broken up) into their **elements,** — and in this process of **analysis** we are able to see clearly the relations which the different parts of the sentence bear to each other in their common task, — **the full and exact expression of thought.**

[1] Chapters CXV–CXXI are intended for those schools in which the course of study requires the classification of clauses as temporal, conditional, etc. Chapters CXXII and CXXIII may be taken up next, if Chapters CXV–CXXI are not required.

Among these elements of expression we have found that **subordinate clauses** are of great importance; for by means of them the meaning of a sentence may be changed or **modified** at pleasure, so that thought of every kind may be fully and clearly expressed.

Subordinate clauses, as we have learned, may serve as **nouns,** as **adjective modifiers,** or as **adverbial modifiers,** and they may be connected with the main clause by various words (such as relative pronouns, relative adverbs, and subordinate conjunctions), each of which has its special office in the common work of language.

We must now carry our study of the **thought in the sentence** a step farther, and ask what are the main varieties of thought that are expressed by the different kinds of subordinate clauses. To this study the chapters that follow are devoted.

We shall find that most subordinate clauses may be easily classified in accordance with their meaning. Thus, some clauses express **place** or **time,** others express the **cause** of an action, others express **purpose,** and so on.

We shall also observe that the **subordinate conjunction** or other word which introduces such a clause not only serves as a connective but also suggests, in most cases, what the general sense of the clause is to be. For example, the adverb *where* indicates **place**; *when* indicates **time**; the conjunction *because* introduces a **causal** clause; *in order that* suggests the **purpose** of an action.

These chapters are not intended to be worked through mechanically. Still less are they meant to be committed to memory. Their purpose is to lead the student to recognize, in his own speech, oral or written, and in the speech of others, some of the important varieties of human thought, and to see **how language behaves in expressing these different ideas.**

CHAPTER CXVI[1]

CLASSIFICATION OF SUBORDINATE CLAUSES ACCORDING TO MEANING

574. **Subordinate** or **dependent clauses** express a great variety of ideas and are attached to main clauses by different kinds of words.

The word which attaches a subordinate clause to a main clause is said to **introduce** the subordinate clause.

575. A subordinate clause may be introduced by (1) a relative or an interrogative pronoun, (2) a relative or an interrogative adverb, (3) a subordinate conjunction.

The **relative pronouns** are: *who*, *which*, *what*, *that* (= *who* or *which*), *as* (after *such* or *same*), and the compound relatives *whoever*, *whichever*, *whatever*. Their uses have already been studied (pp. 170–179).

The chief **relative adverbs** are: *where*, *whence*, *whither*, *wherever*, *when*, *whenever*, *while*, *before*, *after*, *till*, *until*, *since*, *as*, *how*, *why* (p. 202).

The **interrogative pronouns** are: *who*, *which*, *what*.

The **interrogative adverbs** are: *where*, *when*, *whence*, *whither*, *how*, *why*.

The most important **subordinate conjunctions** are: *because*, *since* (= *because*), *though*, *although*, *if*, *unless*, *that* (*in order that*, *so that*), *lest*, *as*, *as if*, *as though*, *than*, *whether* (*whether . . . or*). Their meanings will be explained in what follows.

576. Subordinate clauses may be used as **adjective modifiers**, as **adverbial modifiers**, or as **nouns**.

577. The ideas expressed by subordinate clauses may be classified under (1) **place** or **time**, (2) **cause**, (3) **concession**, (4) **purpose**, (5) **result**, (6) **condition**, (7) **comparison**,[2] (8) **indirect statement**, (9) **indirect question**.

[1] The present chapter is for reference and review. It summarizes pages 293–304.

[2] Including clauses of manner and degree (p. 298).

CHAPTER CXVII

CLAUSES OF PLACE AND TIME

578. An adjective or an adverbial clause may express place or time.

I. Adjective Clauses

The town *where John lives* is called Granby.
The lion returned to the cave *whence he had come.*
Show me the book *in which you found the poem.*
There was no water in the desert *through which he passed.*
The general fell at the moment *when the enemy began to flee.*
Her father died on the day *on which she was born.*

II. Adverbial Clauses

The soldier died *where he fell.*
He found his knife *where he had left it.*
You make friends *wherever you are.*
Whither thou goest, I will go.
Washington lived *when George III. was king.*
The poor fellow works *whenever he can.*
We cannot start *while the storm is raging.*
Jack rose from bed *as the clock struck six.*
We reached our inn *before the sun went down.*
Everybody waited *until the speaker had finished.*
When the iron is hot, then is the time to strike.
I have not seen Tom *since vacation began.*

579. Adjective clauses of place and time may be introduced by relative pronouns (see examples above).

580. Adjective and adverbial clauses of place and time may be introduced by relative adverbs: as, —

Place: where, whence, whither, wherever, whithersoever, wherefrom, whereto, etc.

Time: when, whenever, while, as, before, after, until, since.

CHAPTER CXVIII

CAUSAL AND CONCESSIVE CLAUSES

581. An adverbial clause may express cause or concession.

582. Causal clauses are introduced by the subordinate conjunctions *because, since, as, inasmuch as.*

The shepherd fled *because he was afraid of the wolf.*
The bell is ringing *because there is a fire.*
Since you will not work, you shall not eat.

Since is an adverb when it expresses **time** (§ 580), a conjunction when it expresses **cause.**

583. A **concessive clause** is usually introduced by a subordinate conjunction, *though, although,* or *even if.* It **admits** (or concedes) some fact or supposition **in spite of which** the assertion in the main clause is made.

Although Smith is an Englishman, he has never seen London.
I admired the man, *though he was my enemy.*
Though this be madness, yet there 's method in 't.
Such an act would not be kind, *even if it were just.*

584. For the distinction between the **indicative** and the **subjunctive** in concessive clauses, see § 510.

EXERCISES

Make (1) ten complex sentences containing clauses of time; (2) ten containing clauses of place; (3) ten containing causal clauses; (4) ten containing concessive clauses.

Use each of the following words to introduce a subordinate clause in a complex sentence: — *where, since, if, because, until, when, though.*

Tell whether the clause that you have made expresses time, place, cause, or concession.

CHAPTER CXIX

CLAUSES OF PURPOSE AND OF RESULT

585. A subordinate clause may express purpose or result.

I. Clauses of Purpose

Brutus smote Cæsar *that Rome might be free.*

I will do my best *that no lives may be lost.*

The sailors cast anchor *so that the ship might not drift on the rocks.*

The bandits fought desperately *in order that they might not be taken alive.*

Guide him faithfully *lest he lose his way.*

II. Clauses of Result

The castle was very old, *so that it fell after a short bombardment.*

The messenger was *so* tired *that he could scarcely stand.*

The duke received me *so* courteously *that I was quite enchanted.*

586. Clauses of purpose may be introduced by the subordinate conjunction *that* or by a phrase containing it (*so that, in order that, to the end that,* etc.).

Negative clauses of purpose may be introduced by *that . . . not* or by *lest. Lest* is followed by the subjunctive (see § 515).

587. Clauses of result may be introduced by the phrase *so that,* consisting of the adverb *so* and the subordinate conjunction *that ;* or by *that* alone, especially when *so, such,* or some similar word stands in the main clause.

588. A clause of **purpose** or of **result** may be either an **adverbial modifier** (as in § 585) or a **substantive clause.** Thus,

My purpose was *that he should be saved.* [Predicate Nominative.]

The mayor ordered *that the city gates should be shut.* [Object.]

The result was *that nobody came.* [Predicate Nominative.]

His speech had this result, *that everybody went to sleep.* [Appositive.]

589. Purpose is often expressed by the infinitive with *to* or *in order to*, and result by the infinitive with *as to*.

He worked hard *to earn* his living.
They rowed so hard *as to be* quite *exhausted*.

Purpose may be expressed by an infinitive clause (§§ 538–541).

The captain ordered *the company to ford the river*. [= The captains ordered *that the company should ford*, etc.]

My uncle meant *me to be his heir*. [= My uncle meant *that I should be his heir*.]

CHAPTER CXX

CONDITIONAL SENTENCES

590. Study the following sentence: —

Cæsar deserved death if he was a tyrant.

The sentence consists of two clauses: (1) the main statement, "Cæsar deserved death" (the main clause), and (2) "if he was a tyrant" (the subordinate clause).

The *if*-clause does not state anything **as a fact.** It simply expresses a supposition, or **condition,** on the truth of which the truth of the assertion made in the main clause depends.

Such a sentence is called a **conditional sentence,** because it states a fact not absolutely but conditionally.

591. A clause that expresses a condition introduced by *if*, or by some equivalent word or phrase, is called a conditional clause.

A sentence that contains a conditional clause is called a conditional sentence.

If money were plenty, nobody would care for it.
If you call at ten o'clock, I shall be at home.
Nobody will help you if you do not help yourself.
If you do not succeed, it will be your own fault.

592. A **conditional sentence** in its simplest form consists of two parts: —

(1) A subordinate clause, commonly introduced by *if*, and expressing the **condition.**

(2) A main clause expressing the **conclusion,** that is, the statement which is true in case the condition expressed in the *if*-clause is true.

Thus in the first example in § 591 the **condition** is *if money were plenty;* the **conclusion** is *nobody would care for it.*

The conditional clause is often called the **protasis,** and the conclusion is often called the **apodosis.**

593. The main clause of a conditional sentence is not necessarily declarative. It may be interrogative, imperative, or exclamatory.

If this story were false, what should you do?
Stand still, if you value your life.
What a pity it would be if he should fail!

594. A conditional clause is usually introduced by the conjunction *if*, but sometimes by other conjunctions or phrases: as, *provided* (or *provided that*), *granted that, supposing, on condition that.*

I promised him a hundred dollars, *on condition that* he would give his whole time to the work.

595. A **negative condition** is commonly introduced by *if . . . not*, or *unless.*

I shall be disappointed *if* Tom does *not* come to-morrow.
He will certainly come *unless* it rains.

596. In a conditional sentence, either the condition or the conclusion may come first.

If the dog steals, he must be punished.
The dog must be punished if he steals.

CHAPTER CXXI

CLAUSES OF COMPARISON

597. An adverbial clause introduced by *as if* may express comparison.[1]

The man acts *as if he were crazy.*
You look *as if you were very happy.*
The Arabs treated me as kindly *as if I had been a Moslem.*[2]

598. The subjunctive *were,* not the indicative *was,* is used after *as if* (§ 514).

599. *As* and *than,* as subordinate conjunctions, introduce **clauses of comparison** or **degree.**

Albert is as tall as I [am].
Henry is taller than I [am].
I like you better than [I like] him.
You can run as fast as he [can].

When the verb is omitted, the substantive that follows *as* or *than* is in the same case in which it would stand if the verb were expressed. Thus, —

Albert is taller than *I.* [NOT: than *me.*]
I like you better than *him.* [NOT: than *he.*]

Fill the blanks below with *he* or *him* as the construction requires: —

James is a better scholar than ——.

You are older than ——. I am as strong as ——.
You can run faster than ——. We are as careful as ——.

Test the correctness of your sentences by supplying the ellipsis.

[1] Clauses introduced by *as* are often called **clauses of manner.**

[2] Such sentences are elliptical in origin. Thus, "The man acts as if he were crazy" is equivalent to "The man acts as [he would act] if he were crazy." But it is not necessary to supply the ellipsis in analyzing (see p. 115, note).

EXERCISE

Tell whether the subordinate clauses express place, time, cause, concession, condition, purpose, result, or comparison. Analyze each sentence.

1. As flattery was his trade, he practised it with the easiest address imaginable.

2. Whenever Macbeth threatened to do mischief to any one, he was sure to keep his word.

3. His armor was so good that he had no fear of arrows.

4. We admire his bravery, though it is shown in a bad cause.

5. He talks as if he were a Spaniard.

6. The marble bridge is the resort of everybody, where they hear music, eat iced fruits, and sup by moonlight.

7. It was a fortnight after this, before the two brothers met again.

8. It was impossible for me to climb this stile, because every step was six feet high.

9. The troops were hastily collected, that an assault might be made without delay.

10. Let us therefore stop while to stop is in our power.

11. King Robert was silent when he heard this story.

12. If others have blundered, it is your place to put them right.

13. If Milton had any virtues, they are not to be found in the Doctor's picture of him.

14. Where foams and flows the glorious Rhine,
Many a ruin wan and gray
O'erlooks the cornfield and the vine,
Majestic in its dark decay.

15. It was impossible for me to advance a step, for the stalks were so interwoven that I could not creep through.

16. If he is not here by Saturday, I shall go after him.

17. He laid his ear to the ground that he might hear their steps.

18. My passage by sea from Rotterdam to England was more painful to me than all the journeys I had ever made by land.

19. Weeds were sure to grow quicker in his fields than anywhere else.

CHAPTER CXXII

DIRECT AND INDIRECT STATEMENTS

600. In a **direct quotation** the words of another are repeated exactly as he spoke or wrote or thought them.

He said: "There is gold in this old river-bed."
My friend writes: "I am going to Mexico this winter."
"I have to work for a living," said the ant.
"The goose is fat and tender," thought the fox.

601. In an **indirect quotation** the words or thoughts of another are repeated **in substance,** but not always in exactly their original form.

An indirect quotation takes the form of a subordinate clause dependent on some word of *saying* or *thinking,* and introduced by the conjunction *that.*

He said *that there was gold in this old river-bed.*
My friend writes *that he is going to Mexico this winter.*
The ant said *that he had to work for a living.*
The fox thought *that the goose was fat and tender.*

602. A substantive clause introduced by *that* may be used with verbs and other expressions of telling, thinking, knowing, and perceiving, to report the words or thought of a person in substance, but with some change of form.

Such clauses are said to be in the indirect discourse.

603. Direct quotations begin with a **capital letter,** unless the quotation is a fragment of a sentence. They are enclosed in **quotation marks.**

Indirect quotations begin with a **small letter.** They usually have no quotation marks.

604. Statements in **indirect discourse** are usually the objects of verbs of *telling, thinking,* etc.; but they may be in other noun constructions.

Some one reported *that the enemy was retreating* [Object.]

That the enemy was retreating was rumored throughout the camp. [Subject.]

The rumor was *that the enemy was retreating.* [Predicate Nominative.]

The rumor *that the enemy was retreating* was false. [Appositive.]

Indirect discourse is sometimes expressed by an infinitive clause (§§ 538–541).

Ralph believes *me to be his enemy.* [= Ralph believes *that I am his enemy.*]

Gerald's friends declared *him to be innocent.* [= Gerald's friends declared *that he was innocent.*]

EXERCISES

I

Change the following statements to the form of indirect discourse after "He said that."

1. I found this diamond in South Africa.
2. I shall sail for Yokohama next Tuesday.
3. My grandfather has given me a gold watch.
4. I am not fond of poetry.
5. I honor the memory of Mr. Gladstone.
6. Lieutenant Peary has just returned from the Arctic regions.
7. You will certainly visit the pyramids.
8. John is stronger than Thomas.
9. This bird's wing has been broken.
10. The trapper is struggling with a huge bear.
11. My home is on the prairie.
12. Louisiana formerly belonged to France.

II

Copy the sentences in indirect discourse that you have made in Exercise I.

Turn each sentence back into the direct form and compare the result with the original sentences.

CHAPTER CXXIII

INDIRECT QUESTIONS

605. We have learned to recognize sentences like the following as **interrogative sentences** and to write them with an interrogation point: —

Who is president?	Is the dog mad?
Which man is he?	Do you know me?
What shall you do?	Did he confess?

Such interrogative sentences are called **direct questions.**

606. A question expressed in the form actually used in asking it is called a direct question.

If, now, we prefix "He asked" to the sentences given in § 605, we have our choice between two forms of expression.

(1) We may keep the **direct form** of question. Thus, —

He asked: "Who is president?"
He asked: "Is the dog mad?"

(2) We may change the form of the question while keeping its substance. Thus, —

He asked *who was president.*
He asked *whether* (or *if*) *the dog was mad.*

Each of these new sentences contains a question, but this is no longer expressed in the direct form. It has become the **dependent clause** of a **complex sentence,** the main clause being *he asked.*

Such a clause is called an **indirect question.**

607. An indirect question expresses the substance of a direct question in the form of a subordinate clause.

608. Indirect questions depend on verbs or other expressions of asking, doubting, thinking, perceiving, and the like.

He knew *what the man's name was.* [Direct question: "What is the man's name?"]

John saw *who his companion pretended to be.* [Here the question which presented itself to John's mind was: "Who does my companion pretend to be?"]

The guide tried to discover *which way led out of the cave.* [Here the question which the guide proposed to himself was: "Which way leads out of the cave?"]

609. Both **direct** and **indirect questions** may be introduced (1) by the interrogative pronouns *who, which, what;* (2) by the interrogative adverbs *when, where, whence, whither, how, why.*

Indirect questions may be introduced by the subordinate conjunctions *whether* (*whether . . . or*) and *if.*

The farmer asked Tom *whether* (or *if*) *he liked fruit.* [The farmer's question was: "Do you like fruit?"]

There is some doubt *whether the man is guilty.* [Direct question: "Is the man guilty?" The indirect question is a noun clause in apposition with *doubt.*]

The question is *whether* this is gold *or* not.

Tell me *whether* this road leads to Harwich *or* to Chatham. [The direct question would be: "Does this road lead to Harwich or to Chatham?"]

610. Indirect questions should be carefully distinguished from **relative clauses.**

Our guide found the road *which led home.* [Relative.]
Our guide found *which road led home.* [Indirect question.]

In the first sentence, *which* is a **relative pronoun** referring to its **antecedent** *road,* the object of *found.* We cannot express the clause as a question.

In the second sentence, the object of *found* is the **whole clause.** There was a **direct question** in the guide's mind: "Which road leads home?" *Which* is an **interrogative adjective,** and no antecedent is thought of.

EXERCISE

Pick out the substantive clauses. Give the construction of each (as subject, object, etc.), and tell whether it is an indirect statement or an indirect question.

1. That fine feathers do not make fine birds has always been taught by philosophers.

2. Here we halted in the open field, and sent out our people to see how things were in the country.

3. I do not imagine that you find me rash in declaring myself.

4. What became of my companions I cannot tell.

5. I should now tell what public measures were taken by the magistrates for the general safety.

6. You see, my lord, how things are altered.

7. Now the question was, what I should do next.

8. He said that he was going over to Greenwich. I asked if he would let me go with him.

9. That the tide is rising may be seen by anybody.

10. Ask me no reason why I love you.

11. That Arnold was a traitor was now clear enough.

12. I doubt whether this act is legal.

13. I am not prepared to say that Knox had a soft temper; nor do I know that he had an ill temper.

14. There are two questions, — whether the essay will succeed, and who or what is the author.

15. The shouts of storm and successful violence announced that the castle was in the act of being taken.

16. The stranger inquired where the mayor lived.

17. That all is not gold that glitters was found out long ago.

18. I demanded why the gates were shut.

19. I doubt if I ever talked so much nonsense in my life.

20. I solemnly assure you that you are quite mistaken.

21. The prince soon concluded that he should never be happy in this course of life.

22. I know not what others may think.

23. Tell me not that life is a dream.

24. I think you are mistaken.

CHAPTER CXXIV

MISCELLANEOUS IDIOMS

611. A number of **idioms** which often give rise to doubt and discussion are here brought together for reference.

612. The **possessive** is often used, especially in the predicate, without a noun.

This horse is my *uncle's* [horse].
I bought this coat at *Johnson's*.
That book is *mine* [= my book].

613. The **possessive** without a noun may be used after *of*.

I am a friend *of Tom's*. [= I am one of Tom's friends.]
A neighbor *of mine* shot a hawk yesterday. [= One of my neighbors.]

The phrase "a friend of Tom's" is equivalent to "a friend of (= *from among*) Tom's friends," that is, "one of Tom's friends."

614. The **possessive** is regularly used before the **verbal noun** in *-ing*.

I was sure of *its* being he. [NOT: *it*.]
I had heard of *John's* winning the prize. [NOT: *John*.]

615. The **article** or the **possessive** should be repeated with two or more connected nouns or adjectives whenever clearness or precision requires it. Thus, —

I will confer with *the* secretary and *the* treasurer.

In such sentences as the following, no repetition is necessary, since no confusion is possible: —

I will ask all *the boys and girls* in my class.
He was very fond of *his father and mother*.[1]

In doubtful cases, however, it is safer to repeat.

[1] Hard and fast rules calling for repetition in sentences like these are common in text-books but are not justified by good usage.

616. The **adverb** *there* may be used merely to introduce a sentence without expressing any idea of place.

There is a famine.
There are spots in the sun.
There came a change over the landscape.

This is sometimes called the **expletive** use of *there*.

617. The pronoun **it** may serve merely to introduce the copula (**is**) in a sentence. In this use the pronoun *it* is often called an **expletive.**

It is I. It was a great pity. It is wise to be watchful.

In such sentences, *it* is the grammatical subject. The real subject of the thought, however, appears in the predicate.

Thus, in the first example, the subject of the thought (*I*) appears as a predicate nominative; in the third, the phrase *to be watchful* (the real subject of the thought) may be regarded as grammatically in apposition with *it* (see § 532).

618. A verb of *asking* may take **two objects,** one denoting the **person** and the other the **thing.** The second of these may be retained after the passive.

I asked the *lawyer* his *opinion.*
The lawyer was asked his *opinion.*

NOTE. — Similarly, such a sentence as "They gave John permission" may become, in the passive, "John was given permission." It is neater, however, to write "John received permission."

619. Besides the article *the,* there is an **adverb** *the,* which is used with comparatives to express the **degree of difference.**

When the task is difficult, we should try *the* harder.
He ran all *the* more rapidly when we called upon him to halt.
The more a man has, *the* more he wants.

In the third example, the first *the* is relative and the second demonstrative in sense, — "*By how much* a man has more, *by so much* he wants more."

620. The **present tense** often has a **future** meaning.

The steamer *sails* on Friday.
To-morrow *is* Saturday.
If I *see* John to-morrow, I will give him your message.

APPENDIX

THE ENGLISH LANGUAGE

The English language has a history that extends back for some fifteen hundred years.

In the fifth century of the Christian era, England was inhabited by various tribes of the ancient Britons, who spoke a language altogether different from English. They had been for four centuries under the rule of the Roman Empire, and consequently Latin, the language of the Romans, was used to some extent in the larger cities. In the main, however, the Britons spoke a tongue resembling that of the modern inhabitants of Wales, who are their descendants.

In the fifth century the island was invaded by several wild, piratical tribes, whose home was in northern Germany, in the low countries on the eastern and southern shores of the North Sea. Of these tribes the most important were the Angles and the Saxons, whose language was similar to that tongue which has since become Dutch.

In a long war, or rather a series of wars, the Angles and Saxons made themselves masters of Britain. They became civilized and began to cultivate literature. Their language, which they usually called "English" (that is, "the tongue of the *Angles*"), gradually spread through most of the island. In Wales, however, the Britons continued to use their own language, which is still spoken by their descendants, the Welsh; and in the northern part of Scotland, Gaelic, which is akin to Welsh, and identical to all intents and purposes with the native language of Ireland, has never died out.

The oldest period of English is commonly called either Anglo-Saxon (from the Angles and Saxons) or Old English.

The speech of the Britons (Celtic) had little influence on that of the invaders. There are very few Celtic words in English, and most of them have been borrowed in comparatively recent times.

In the year 1066 England was invaded by the Normans, a Scandinavian tribe who had got possession of Normandy (in northern France) about a hundred and fifty years before. At the time of the Norman Conquest the Normans had given up their native Scandinavian and spoke a dialect of French.

From the middle of the eleventh century to about the year 1400, two languages were common in England: (1) English, which was spoken by the majority of the people, and which was a descendant of the language of the Anglo-Saxons, and (2) French, which was the language of the court and of high society.

Gradually, however, the speaking of French died out amongst the inhabitants of England, except as an accomplishment, and the English tongue became the only natural language of Englishmen, whether they were of Anglo-Saxon or of Norman descent.

Meantime, however, the Old English or Anglo-Saxon language had become very much changed. By the year 1400 it had lost most of its inflections, and had adopted a large number of new words from French and Latin. Thus, in the following passage, most of the words printed in Roman type are of Anglo-Saxon origin, whereas the italicized words come from Latin or French.

While he was *divided* betwixt these *reflections*, and *doubt*ful of what he should do, Bruce was looking upward to the roof of the *cabin* in which he lay; and his eye was *attracted* by a spider, which, hanging at the end of a long thread of its own spinning, was *endeavoring*, as is the *fashion* of that *creature*, to swing itself from one beam in the roof to another, for the *purpose* of *fixing* the line on which it meant to stretch its web. The *insect* made the *attempt* again and again without *success*; and at length Bruce *counted* that it had *tried* to *carry* its *point* six times, and been as often un*able* to do so.

In the eighth century, Danish and Norwegian pirates began to harry the English coast. Their attacks resulted in permanent settlements and finally in the establishment of a Danish family on the English throne. These Scandinavian kings ruled for only about thirty years; but the result of the settlements referred to was to introduce a number of Scandinavian words into our language. These, however, are far less numerous than the French and the Latin words that we have borrowed.

It is often said that almost all the French words in our language came from the Norman dialect; but this is a serious error. Comparatively few of our French words entered English until after 1300, when Normandy had been lost to the English Crown for a hundred years. From 1300 to the present time, we have borrowed freely, — not, however, from the Norman dialect, but from Central or Parisian French.

Though we have adopted a vast number of words from French and Latin, it would be a great mistake to regard English as a combination of Anglo-Saxon and Norman French. The structure of our speech is essentially Germanic. The borrowings have enriched its vocabulary, but have had comparatively little effect upon its syntax. The decay of inflections is not due to a mixture of languages, but is a natural tendency. It is seen, for example, in Dutch and Danish, though there was no Norman Conquest in Holland and Denmark.

The period of English from about 1200 to 1500 is usually called the Middle English period, to distinguish it from Old English or Anglo-Saxon on the one hand, and, on the other, from Modern English, the form of the language with which we are now familiar.

Even within that period which we call the Modern English period, our language has undergone many changes in pronunciation, in form, and in construction. Both Shakspere and Tennyson, for example, are counted as Modern English writers, but we do not need to be told that Shakspere's language is considerably different from that of Tennyson.

The explorations, discoveries, and conquests of the people of Great Britain have resulted in the spread of their language to all parts of the world, so that it is now not merely the language of England, but, to a considerable extent, that of Scotland, Ireland, North America, Australia, and India. Besides this, there is no quarter of the globe where English-speaking persons cannot be found.

A few specimens of borrowed words may be given, to show the varied character of the English vocabulary.

Celtic words:[1] — *bannock*, *bard*, *bog*, *brock* ("badger"), *brogue*, *down* ("hill"), *dun* ("dark-colored"), *glen*, *lad*, *loch*, *shamrock*, *slogan*. Of these examples only *brock*, *dun*, and *down* go back to the Anglo-Saxon period. A good many geographical names are Celtic: as, — *Avon*, *Clyde*, *Severn*, *Thames*, *Usk*; *Kent*, *London*, *York*, *Dundee*, *Penzance*; *Cheviot*, *Grampian Hills*.

Latin words. (1) Borrowed by the West Germanic tribes before the Anglo-Saxon invasion: — *street* (from *strāta* (via), "paved road"), *chalk* (from *calx*, "lime"), *mint* (from *monēta*, "mint," "coin"), *wall* (from *vallum*, "rampart"). (2) Borrowed by the Britons and taken from Celtic into English: — *chester*, *-caster*, in *Colchester*, *Dorchester*, *Lancaster* (from *castra*, "camp," such places being Roman military posts), *port* (from *portus*, "harbor"), *mount* (from *mons*, genitive *montis*, "mountain"). (3) Borrowed directly from Latin in the Anglo-Saxon period: — *pope* (from *papa*, "father," "bishop"), *school* (from *schola*), *bishop* (from *episcopus*), *rose* (from *rosa*), *lily* (from *lilium*). Some of these words were derived by Latin from Greek: as, — *school*, *bishop*.[2] (4) Borrowed since the Norman Conquest: — *contradict*, *convince*, *create*, *detect*, *interrupt*, *masticate*, *pervade*, *species*, *suburb*, *transcribe*, *voracious*, *vortex*.[3]

[1] *Basket* and *cradle* are often cited as Celtic words, but there is no evidence for such a derivation. *Crock* is doubtful. *Mop* may be from the French. *Bodkin*, *mattock*, and *slough* are of uncertain origin.

[2] *Church* (Scottish *kirk*) comes from the Greek without passing through the Latin. It is the Greek *kuriakón*, "the Lord's [house]," and was borrowed by the Germanic tribes long before the Anglo-Saxon conquest of Britain.

[3] See the dictionary for details.

From Norman French: — *butcher, butler, castle, countess* (title of nobility), *court, duke, judge, peace, pledge, prison, squire, standard, tower.*

From Central French: — *adroit, aid, army, battery, cadet, chagrin, force, league, partisan, trait.*

From Scandinavian: — *aloft, call, cast, loft, sky, wrong, take, viking, maelstrom, skald.* The last three are recent borrowings. The termination *-by*, "dwelling," occurring in words like *Grimsby, Rokeby, Whitby*, is also Scandinavian.

From Greek: — *acacia, acoustic, acrobat, anonymous, antagonist, apathy, astronomy, barometer, electric, geography, lexicon, pneumonia, tactics, telegraph, telescope, zoölogy.*

From Dutch or from Low German: — *beleaguer, boor, brackish, isinglass, kink, knapsack, landscape, loiter, marline, skipper, sloop, sutler, yacht.*

From Spanish: — *alligator, contraband, embargo, flotilla, merino.*

From Italian: — *belladonna, cupola, curvet, duet, opera, piano, soprano.*

English has also borrowed a few words from many different languages (either directly or through the medium of some other tongue). Thus we have *binnacle*, from Portuguese; *bazar* and *caravan* from Persian; *hussar* from Hungarian; *cherub, seraph, shekel, hallelujah* from Hebrew; *algebra, alkali, admiral, salaam, sofa* from Arabic; *gong, rattan* from Malay; *hominy, moccasin, tomahawk, squaw, wigwam* from North American Indian; *tea, nankeen*, from Chinese, and so on. Such words enrich and diversify our vocabulary without changing its character essentially.

In spite of the many different sources from which English has taken its words, it must not be regarded as a "mixed language." The foreign terms have been, as it were, naturalized, and many of them are among the most familiar words that we use. Thus, varied as it is, English remains a single, uniform language, with its own characteristics and with an extraordinary power of expressiveness.

LISTS OF VERBS

In list 1 only such verb forms are given as are indisputably correct in accordance with the best prose usage of the present day. The pupil may feel perfectly safe, therefore, in using the forms registered in this list.[1]

A few verbs (marked *) which are seldom or never used in ordinary language are included in this list. These have various irregularities. A few verbs are partly strong and partly weak.

Weak verbs are printed in italics.

For the modal auxiliaries, see page 320.

I

Present Tense	Past Tense	Past Participle
abide	abode	abode
am (*subjunc.*, be)	was	been
arise	arose	arisen
awake	awoke, *awaked*	*awaked*
bear	bore	borne, born[2]
beat	beat	beaten
beget	begot	begotten
begin	began	begun
behold	beheld	beheld
bend	*bent*	*bent*
bereave	*bereft, bereaved*	*bereft, bereaved*[3]
beseech	*besought*	*besought*
bet	*bet*	*bet*

[1] The omission of a form from the list, then, does not necessarily indicate that it is wrong or even objectionable. There is considerable diversity of usage with regard to the strong verbs, and to state the facts at length would take much space. An attempt to include archaic, poetical, and rare forms in the same list with the usual modern forms is sure to mislead the pupil. Hence the list here presented is confined to forms about whose correctness there can be no difference of opinion. Archaic and poetical tense-forms are treated later (pp. 318–320).

[2] *Born* is used only in the passive sense of "born into the world."

[3] The adjective form is *bereaved:* as, "The bereaved father."

Present Tense	Past Tense	Past Participle
bid (command)	bade	bidden
bid (money)	bid	bid
bind	bound	bound
bite	bit	bitten
bleed	*bled*	*bled*
bless (see p. 319)		
blow	blew	blown
break	broke	broken
breed	*bred*	*bred*
bring	*brought*	*brought*
build	*built*	*built*
burn (see p. 319)		
burst	burst	burst
buy	*bought*	*bought*
cast	*cast*	*cast*
catch	*caught*	*caught*
chide	chid	chidden
choose	chose	chosen
*cleave (split)[1]	*cleft*, clove	*cleft*, *cleaved* (cloven, *adj.*)
cling	clung	clung
come	came	come
cost	*cost*	*cost*
creep	*crept*	*crept*
crow (see p. 320)		
curse (see p. 319)		
cut	*cut*	*cut*
dare (see p. 319)		
deal	*dealt*	*dealt*
dig	dug	dug
do	did	done
draw	drew	drawn
dream (see p. 319)		
dress (see p. 319)		
drink	drank	drunk (drunken, *adj.*)

[1] *Cleave*, "to adhere," has *cleaved* in both the past tense and the past participle, and also an archaic past form *clave*.

PRESENT TENSE	PAST TENSE	PAST PARTICIPLE
drive	drove	driven
dwell	*dwelt*	*dwelt*
eat	ate	eaten
engrave (see p. 320)		
fall	fell	fallen
feed	*fed*	*fed*
feel	*felt*	*felt*
fight	fought	fought
find	found	found
flee	*fled*	*fled*
fling	flung	flung
fly	flew	flown
forbear	forbore	forborne
forget	forgot	forgotten
forsake	forsook	forsaken
freeze	froze	frozen
freight (see p. 320)		
get	got	got[1]
gird (see p. 319)		
give	gave	given
go	*went*	gone
grave (see p. 320)		
grind	ground	ground
grow	grew	grown
hang	hung, *hanged*[2]	hung, *hanged*[2]
have	*had*	*had*
hear	*heard*	*heard*
heave	hove, *heaved*[3]	hove, *heaved*[3]
hew	*hewed*	hewn
hide	hid	hidden
hit	*hit*	*hit*

[1] The archaic participle *gotten* is used in the compounds *begotten* and *forgotten*, and as an adjective ("*ill-gotten* gains"). Many good speakers also use it instead of the past participle *got*, but *got* is the accepted modern form.

[2] *Hanged* is used only of execution by hanging.

[3] Usage varies with the context. We say, "The crew *hove* the cargo overboard," but NOT "She *hove* a sigh."

Present Tense	Past Tense	Past Participle
hold	held	held
hurt	*hurt*	*hurt*
keep	*kept*	*kept*
kneel (see p. 319)		
knit (see p. 319)		
know	knew	known
lade[1]	*laded*	*laded*, laden
lay	*laid*	*laid*
lead	*led*	*led*
learn (see p. 319)		
leave	*left*	*left*
lend	*lent*	*lent*
let	let	let
lie (recline)[2]	lay	lain
light	*lighted* or *lit*[3]	*lighted* or *lit*[3]
lose	*lost*	*lost*
make	*made*	*made*
mean	*meant*	*meant*
meet	*met*	*met*
mow (see p. 320)		
pay	*paid*	*paid*
pen (shut up) (see p. 319)		
put	*put*	*put*
quit (see p. 319)		
read	*rĕad*	*rĕad*
**reave*	*reft, reaved*	*reft, reaved*
reeve	rove	rove
rend	*rent*	*rent*
rid	*rid*	*rid*
ride	rode	ridden
ring	rang	rung

[1] *Load* has *loaded* in both the past tense and the past participle. *Laden* is sometimes used as the past participle of *load*.

[2] *Lie*, "to tell a falsehood," has *lied* in both the past tense and the past participle.

[3] So both *light*, "to kindle," and *light*, "to alight." The verb *alight* has usually *alighted* in both the past tense and the past participle.

Present Tense	Past Tense	Past Participle
rise	rose	risen
**rive*	*rived*	riven, *rived*
run	ran	run
say	*said*	*said*
see	saw	seen
seek	*sought*	*sought*
**seethe (transitive)*[1]	sod, *seethed*	*seethed* (sodden, *adj.*)
sell	*sold*	*sold*
send	*sent*	*sent*
set	*set*	*set*
sew (see p. 320)		
shake	shook	shaken
shape (see p. 320)		
shave	*shaved*	*shaved* (shaven, *adj.*)
shear (see p. 320)		
shed	*shed*	*shed*
shine	shone	shone
shoe	*shod*	*shod*
shoot	shot	shot
show	*showed*	shown
shred (see p. 319)		
shrink	shrank	shrunk (shrunken, *adj.*)
**shrive*	shrove, *shrived*	shriven, *shrived*
shut	*shut*	*shut*
sing	sang	sung
sink	sank	sunk
sit	sat	sat
slay	slew	slain
sleep	*slept*	*slept*
slide	slid	slid, slidden
sling	slung	slung
slink	slunk	slunk
slit	*slit*	*slit*
smell (see p. 319)		

[1] *Seethe*, intransitive, has usually *seethed* in both the past tense and the past participle. It is in rather common literary use.

Present Tense	Past Tense	Past Participle
smite	smote	smitten
sow	*sowed*	*sowed*, sown
speak	spoke	spoken
speed (see p. 319)		
spell (see p. 320)		
spend	*spent*	*spent*
spill (see p. 320)		
spin	spun	spun
spit	spit	spit
split	*split*	*split*
spoil (see p. 320)		
spread	*spread*	*spread*
spring	sprang	sprung
stand	stood	stood
stave	stove, *staved*	stove, *staved*
stay (see p. 320)		
steal	stole	stolen
stick	stuck	stuck
sting	stung	stung
stink	stunk	stunk
strew	*strewed*	strewn
stride	strode	stridden
strike	struck	struck (stricken, *adj.*)[1]
string	strung	strung
strive	strove	striven
swear	swore	sworn
sweat (see p. 320)		
sweep	*swept*	*swept*
swell	*swelled*	*swelled*, swollen
swim	swam	swum
swing	swung	swung
take	took	taken
teach	*taught*	*taught*

[1] *Stricken* is also used as a participle in a figurative sense. Thus we say, "The community was *stricken* with pestilence," — but "The dog was *struck* with a stick."

Present Tense	Past Tense	Past Participle
tear	tore	torn
tell	*told*	*told*
think	*thought*	*thought*
thrive	throve, *thrived*	thriven, *thrived*
throw	threw	thrown
thrust	*thrust*	*thrust*
tread	trod	trodden
wake	woke, *waked*	woke, *waked*
wax (grow) (see p. 320)		
wear	wore	worn
weave	wove	woven
wed (see p. 320)		
weep	*wept*	*wept*
wet	*wet*	*wet*
win	won	won
wind	wound	wound
wring	wrung	wrung
write	wrote	written

Bear, break, drive, get (*beget, forget*), *speak, stink, swear, tear,* have an archaic past tense in *a: bare, brake, drave, gat, spake,* etc.

Beat, beget (*forget*), *bite, break, forsake, hide, ride, shake, speak, weave, write,* and some other verbs have archaic forms of the past participle like those of the past tense. The participles in *en,* however, are now the accepted forms. *Chid* and *trod* are common participial forms.

Begin, drink, ring, shrink, sing, sink, spring, swim, often have in poetry a *u*-form (*begun, sung,* etc.) in the past tense as well as in the past participle. This form (though good *old* English)[1] should be avoided in modern speech.

Bend, beseech, bet, build, burst, catch, dwell, rend, split, wet, have archaic or less usual forms in *ed: bended, beseeched, betted,* etc. *Builded* is common in the proverbial "He *builded* better than he knew." *Bursted* is common as an adjective: "a *bursted* bubble."

Bid, "to command," has sometimes *bid* in both the past tense and the past participle; *bid,* "to offer money," has these forms regularly.

Blend, leap, lean, have usually *blended, leaped, leaned;* but *blent, leapt, leant* are not uncommon.

Clothe has commonly *clothed;* but *clad* is common in literary use, and is regular in the adjectives *well-clad, ill-clad* (for which ordinary speech has substituted *well-dressed, badly* or *poorly dressed*).

[1] It is a remnant of the old past plural. In Anglo-Saxon the principal parts of *begin* were: present, *beginne;* past, *began;* past plural, *begunnon;* past participle, *begunnen.*

Dive has *dived;* but *dove* (an old form) is common in America.

Plead has past tense and past participle *pleaded. Plead* (pronounced *plĕd*) is avoided by careful writers and speakers.

Prove has past tense and past participle *proved.* The past participle *proven* should be avoided.

Work has past tense and past participle *worked. Wrought* in the past tense and the past participle is archaic, but is also modern as an adjective (as in *wrought iron*).

Some verbs have rare or archaic weak forms alongside of the strong forms; thus *shined,* past tense and past participle of *shine; showed,* past participle of *show.*

Ate and *eaten* are preferred to *eat* (pronounced *ĕt*).

Quoth, "said," is an old strong past tense. The compound *bequeath* has *bequeathed* only.

Miscellaneous archaisms are the past tenses *sate* for *sat, trode* for *trod, spat* for *spit;* also *writ* for *wrote* and *written, rid* for *rode* and *ridden, strewed* and *strown* for *strewn.*

II

The following verbs vary between *ed* and *t* (*d*) in the past tense and the past participle. In some of them, this variation is a mere difference of spelling. In writing, the *ed* forms are preferred in most cases; in speaking, the *t* forms are very common.

bless	blessed, blest [1]
burn	burned, burnt [2]
curse	cursed, curst [1]
dare	dared *(less commonly,* durst)
dream	dreamed, dreamt
dress	dressed, drest
gird	girded, girt [2]
kneel	kneeled, knelt [2]
knit	knit, knitted [2]
learn	learned, learnt [3]
pen (shut up)	penned, pent [2]
quit	quitted, quit [2]
shred	shredded, shred [2]
smell	smelled, smelt [2]
speed	sped, speeded [2]

[1] The adjectives are usually pronounced *blessèd, cursèd.* Compare also the adjective *accursèd.*

[2] Both forms are in good use.

[3] Both forms are in good use. The adjective is pronounced *learnèd.*

spell	spelled, spelt
spill	spilled, spilt[1]
spoil	spoiled, spoilt[1]
stay	stayed, staid
sweat	sweated, sweat[1]
wed	wedded (*p.p. also* wed)[1]

III

The following verbs have regular *ed* forms in modern prose, but in poetry and the high style sometimes show archaic forms.

Present Tense	Past Tense	Past Participle
crow	crowed, crew	crowed, crown
freight	freighted	freighted, fraught (*figurative*)
grave	graved	graved, graven
engrave	engraved	engraved, engraven
mow	mowed	mowed, mown
sew	sewed	sewed, sewn
shape	shaped	shaped, shapen
shear	sheared, shore	sheared, shorn
wax (grow)	waxed	waxed, waxen

IV

The present tense of *may*, *can*, *shall*, is an old strong past. Hence the first and third persons singular are alike: — *I may*, *he may*. The actual past tenses of these verbs are weak forms: — *might*, *could*, *should*. *Must* is the weak past tense of an obsolete *mōt*, and is almost always used as a present tense (§ 523).

Dare and *owe* originally belonged to this class. *Owe* has become a regular weak verb, except for the peculiar past tense *ought*, which is used in a present sense (see § 525); *aare* has in the third person *dare* or *dares*, and in the past *dared*, more rarely *durst*. The archaic *wot* "know," past *wist*, also belongs to this class. *Will* is inflected like *shall*, having *will* in the first and third singular, *wilt* in the second singular, and *would* in the past.

[1] Both forms are in good use.

CONJUGATION OF THE VERB *TO BE*

INDICATIVE MOOD

Present Tense

Singular	Plural
1. I am.	We are.
2. Thou art.	You are.
3. He is.	They are.

Past Tense

1. I was.	We were.
2. Thou wast (wert).	You were.
3. He was.	They were.

Future Tense

1. I shall be.	We shall be.
2. Thou wilt be.	You will be.
3. He will be.	They will be.

Perfect Tense

1. I have been.	We have been.
2. Thou hast been.	You have been.
3. He has been.	They have been.

Pluperfect Tense

1. I had been.	We had been.
2. Thou hadst been.	You had been.
3. He had been.	They had been.

Future Perfect Tense

1. I shall have been.	We shall have been.
2. Thou wilt have been.	You will have been.
3. He will have been.	They will have been.

SUBJUNCTIVE MOOD

Present Tense

Singular	Plural
1. If I be.	If we be.
2. If thou be.	If you be.
3. If he be.	If they be.

Past Tense

1. If I were.	If we were.
2. If thou wert.	If you were.
3. If he were.	If they were.

Perfect Tense

1. If I have been.	If we have been.
2. If thou have been.	If you have been.
3. If he have been.	If they have been.

Pluperfect Tense

1. If I had been.	If we had been.
2. If thou hadst been.	If you had been.
3. If he had been.	If they had been.

Imperative Mood. *Present. Sing. and Pl.* Be [thou *or* you]
Infinitive. *Present*, to be; *Perfect*, to have been.
Participles. *Present*, being; *Past*, been; *Perfect*, having been

CONJUGATION OF THE VERB *TO STRIKE*

ACTIVE VOICE

INDICATIVE MOOD

Present Tense

1. I strike.	We strike.
2. Thou strikest.	You strike.
3. He strikes.	They strike.

Past Tense

Singular	Plural
1. I struck.	We struck.
2. Thou struckest.	You struck.
3. He struck.	They struck.

Future Tense

1. I shall strike.	We shall strike.
2. Thou wilt strike.	You will strike.
3. He will strike.	They will strike.

Perfect Tense

1. I have struck.	We have struck.
2. Thou hast struck.	You have struck.
3. He has struck.	They have struck.

Pluperfect Tense

1. I had struck.	We had struck.
2. Thou hadst struck.	You had struck.
3. He had struck.	They had struck.

Future Perfect Tense

1. I shall have struck.	We shall have struck.
2. Thou wilt have struck.	You will have struck.
3. He will have struck.	They will have struck

SUBJUNCTIVE MOOD

Present Tense

1. If I strike.	If we strike.
2. If thou strike.	If you strike.
3. If he strike.	If they strike.

Past Tense

1. If I struck.	If we struck.
2. If thou struck.	If you struck.
3. If he struck.	If they struck.

PERFECT TENSE

SINGULAR	PLURAL
1. If I have struck.	If we have struck.
2. If thou have struck.	If you have struck.
3. If he have struck.	If they have struck.

PLUPERFECT TENSE

1. If I had struck.	If we had struck.
2. If thou hadst struck.	If you had struck.
3. If he had struck.	If they had struck.

IMPERATIVE MOOD. *Present. Sing. and Pl.* Strike [thou *or* you].
INFINITIVE. *Present*, to strike; *Perfect*, to have struck.
PARTICIPLE. *Present*, striking; *Past*, struck; *Perfect*, having struck.

PASSIVE VOICE

INDICATIVE MOOD

PRESENT TENSE

1. I am struck.	We are struck.
2. Thou art struck.	You are struck.
3. He is struck.	They are struck.

PAST TENSE

1. I was struck.	We were struck.
2. Thou wast (*or* wert) struck.	You were struck.
3. He was struck.	They were struck.

FUTURE TENSE

1. I shall be struck.	We shall be struck.
2. Thou wilt be struck.	You will be struck.
3. He will be struck.	They will be struck.

PERFECT TENSE

1. I have been struck.	We have been struck.
2. Thou hast been struck.	You have been struck.
3. He has been struck.	They have been struck.

Pluperfect Tense

Singular	Plural
1. I had been struck.	We had been struck.
2. Thou hadst been struck.	You had been struck.
3. He had been struck.	They had been struck.

Future Perfect Tense

1. I shall have been struck.	We shall have been struck.
2. Thou wilt have been struck.	You will have been struck.
3. He will have been struck.	They will have been struck.

SUBJUNCTIVE MOOD

Present Tense

1. If I be struck.	If we be struck.
2. If thou be struck.	If you be struck.
3. If he be struck.	If they be struck.

Past Tense

1. If I were struck.	If we were struck.
2. If thou wert struck.	If you were struck.
3. If he were struck.	If they were struck.

Perfect Tense

1. If I have been struck.	If we have been struck.
2. If thou have been struck.	If you have been struck.
3. If he have been struck.	If they have been struck.

Pluperfect Tense

1. If I had been struck.	If we had been struck.
2. If thou hadst been struck.	If you had been struck.
3. If he had been struck.	If they had been struck.

Imperative Mood. *Present. Sing. and Pl.* Be [thou *or* you] struck.

Infinitive. *Present*, to be struck; *Perfect*, to have been struck.

Participles. *Present*, being struck; *Past*, struck; *Perfect*, having been struck.

USE OF CAPITAL LETTERS

1. Every sentence begins with a capital letter.

2. Every line of poetry begins with a capital letter.

3. The first word of every direct quotation begins with a capital letter.

NOTE. — This rule does not apply to quoted fragments of sentences.

4. Every proper noun or abbreviation of a proper noun begins with a capital letter.

5. Most adjectives derived from proper nouns begin with capital letters: as, — *American*, *Indian*, *Swedish*, *Spenserian*.

NOTE. — Some adjectives derived from proper nouns have ceased to be closely associated in thought with the nouns from which they come, and therefore begin with small letters. Thus, — voltaic, galvanic, mesmeric, maudlin, stentorian.

6. Every title attached to the name of a person begins with a capital letter.

Mr. Thomas Smith	C. J. Adams, *M.D.*
John Wilson, *Esq.*	*President* Grant
Miss Allerton	*Professor* Whitney
Dr. F. E. Wilson	*Sir* Walter Raleigh

7. In titles of books, etc., the first word, as well as every important word that follows, begins with a capital letter.

8. The interjection *O* and the pronoun *I* are always written in capital letters.

9. Personal pronouns referring to the Deity are often capitalized.

NOTE. — Usage varies: the personal pronouns are commonly capitalized, the relatives less frequently. The rule is often disregarded altogether when its observance would result in a multitude of capitals; so in the Bible and in many hymn books and works of theology.

10. Common nouns and adjectives often begin with capital letters when they designate the topics or main points of definitions or similar statements. Such capitals are called *emphatic* (or *topical*) *capitals*.

NOTE. — Emphatic (or topical) capitals are analogous to capitals in the titles of books (see Rule 7), but their use is not obligatory. They are especially common in text-books and other elementary manuals.

RULES OF PUNCTUATION[1]

The common marks of punctuation are the period, the interrogation point, the exclamation point, the comma, the semicolon, the colon, the dash, marks of parenthesis, and quotation marks. The hyphen and the apostrophe may be conveniently treated along with marks of punctuation.

I

1. The period, the interrogation point, and the exclamation point are used at the end of sentences. Every complete sentence must be followed by one of these three marks.

The end of a declarative or an imperative sentence is marked by a period. But a declarative or an imperative sentence that is likewise exclamatory may be followed by an exclamation point instead of a period.

The end of a direct question is marked by an interrogation point.

An exclamatory sentence in the form of an indirect question is followed by an exclamation point: as, — "How absolute the knave is!"

2. A period is used after an abbreviation.

3. An exclamation point is used after an exclamatory word or phrase.

NOTE. — This rule is not absolute. Most interjections take the exclamation point. With other words and with phrases, usage differs; if strong feeling is expressed, the exclamation point is commonly used, but too many such marks deface the page.

II

The comma is used —

1. After a noun (or a phrase) of direct address (a *vocative nominative*). Thus, —

John, tell me the truth.
Little boy, what is your name?

NOTE. — If the noun is exclamatory, an exclamation point may be used instead of a comma.

[1] The main rules of punctuation are well fixed and depend on important distinctions in sentence structure and consequently in thought. In detail, however, there is much variety of usage, and care should be taken not to insist on such uniformity in the pupils' practice as is not found in the printed books which they use. If young writers can be induced to indicate the ends of their sentences properly, much has been accomplished.

2. Before a direct quotation in a sentence. Thus, —

The cry ran through the ranks, "Are we never to move forward?"

NOTE. — When the quotation is long or formal, a colon, or a colon and a dash, may be used instead of a comma, especially with the words *as follows*.

3. After a direct quotation when this is the subject or the object of a following verb. Thus, —

"They are coming; the attack will be made on the centre," said Lord Fitzroy Somerset.

"I see it," was the cool reply of the duke.

NOTE. — If the quotation ends with an interrogation point or an exclamation point, no comma is used.

4. To separate words, or groups of words, arranged in a coördinate series, when these are not connected by *and*, *or*, or *nor*.

If the conjunction is used to connect the last two members of the series but omitted with the others, the comma may be used before the conjunction.

I found two saws, an axe, and a hammer.

They were so shy, so subtle, and so swift of foot, that it was difficult to come at them.

It would make the reader pity me to tell what odd, misshapen, ugly things I made.

They groaned, they stirred, they all uprose.

NOTE 1. — Commas may be used even when conjunctions are expressed, if the members of the series consist of several words, or if the writer wishes to emphasize their distinctness.

NOTE 2. — Clauses in a series are commonly separated by semicolons unless they are short and simple (see pp. 330–331).

5. To set off words and phrases out of their regular order. Thus, —

Seated on her accustomed chair, with her usual air of apathy and want of interest in what surrounded her, she seemed now and then mechanically to resume the motion of twirling her spindle. — SCOTT.

6. To separate a long subject from the verb of the predicate. Thus, —

To have passed them over in an historical sketch of my literary life and opinions, would have seemed to me like the denial of a debt. — COLERIDGE.

7. To set off an appositive noun or an appositive adjective, with its modifiers. Thus, —

I have had the most amusing letter from Hogg, the Ettrick minstrel.

There was an impression upon the public mind, natural enough from the continually augmenting velocity of the mail, but quite erroneous, that an outside seat on this class of carriages was a post of danger. — De Quincey.

Note 1. — Many participial and other adjective phrases come under this head. Thus, —

The genius, seeing me indulge myself on this melancholy prospect, told me I had dwelt long enough upon it. — Addison.

Note 2. — If a noun and its appositive are so closely connected as to form one idea, no comma is used. Thus, —

My friend Jackson lives in San Francisco.

Note 3. — An intensive pronoun (*myself*, etc.) is not separated by a comma from the substantive which it emphasizes.

Note 4. — A series of words or phrases in apposition with a single substantive is sometimes set off, as a whole, by a comma and a dash.

8. To set off a subordinate clause, especially one introduced by a descriptive relative. Thus, —

I am going to take a last dinner with a most agreeable family, who have been my only neighbors ever since I have lived at Weston. — Cowper.

Note. — No comma is used before a restrictive relative. Thus, —

I want to know many things which only you can tell me.

Perhaps I am the only man in England who can boast of such good fortune.

9. To set off a phrase containing a nominative absolute. Thus, —

They had some difficulty in passing the ferry at the riverside, the ferryman being afraid of them. — Defoe.

10. To set off *however*, *nevertheless*, *moreover*, etc., and introductory phrases like *in the first place*, *on the one hand*, etc.

11. To set off a parenthetical expression. For this purpose commas, dashes, or marks of parenthesis may be used.

When the parenthetical matter is brief or closely related to the rest of the sentence, it is generally set off by commas. Thus, —

I exercised a piece of hypocrisy for which, I hope, you will hold me excused. — Thackeray.

When it is longer and more independent, it is generally marked off by dashes, or enclosed in marks of parenthesis. The latter are less frequently used at present than formerly.

The connection of the mail with the state and the executive government — a connection obvious, but yet not strictly defined — gave to the whole mail establishment an official grandeur. — De Quincey.

Note. — Brackets are used to indicate insertions that are not part of the text.

III

The clauses of a compound sentence may be separated by colons, semicolons, or commas.

1. The colon is used —

a. To show that the second of two clauses repeats the substance of the first in another form, or defines the first as an appositive defines a noun. Thus, —

This was the practice of the Grecian stage. But Terence made an innovation in the Roman: all his plays have double actions. — DRYDEN.

b. To separate two groups of clauses one or both of which contain a semicolon. Thus, —

At that time, news such as we had heard might have been long in penetrating so far into the recesses of the mountains; but now, as you know, the approach is easy, and the communication, in summer time, almost hourly: nor is this strange, for travellers after pleasure are become not less active, and more numerous, than those who formerly left their homes for purposes of gain. — WORDSWORTH.

NOTE. — The colon is less used now than formerly. The tendency is to use a semicolon or to begin a new sentence.

2. The semicolon is used when the clauses are of the same general nature and contribute to the same general effect, especially if one or more of them contain commas. Thus, —

The sky was cloudless ; the sun shone out bright and warm; the songs of birds, and hum of myriads of summer insects filled the air; and the cottage garden, crowded with every rich and beautiful tint, sparkled in the heavy dew like beds of glittering jewels. — DICKENS.

3. The comma may be used when the clauses are short and simple (see p. 328).

NOTE. — The choice between colon, semicolon, and comma is determined in many cases by the writer's feeling of the closer or the looser connection of the ideas expressed by the several clauses, and is to some extent a matter of taste.

IV

1. In a complex sentence, the dependent clause is generally separated from the main clause by a comma. But when the dependent clause is short and the connection close, the comma may be omitted.

NOTE. — A descriptive relative clause is preceded by a comma, a restrictive relative clause is not (see p. 176).

2. The clauses of a series, when in the same dependent construction, are often separated by semicolons to give more emphasis to each Thus, —

[Mrs. Battles] was none of your lukewarm gamesters, your half-and-half players, who have no objection to take a hand if you want one to make up a rubber; who affirm that they have no pleasure in winning; that they like to win one game and lose another; that they can while away an hour very agreeably at a card table, but are indifferent whether they play or no; and will desire an adversary, who has slipped a wrong card, to take it up and play another. — LAMB.

V

1. A direct quotation is enclosed in quotation marks.

NOTE. — If the quotation stands by itself and is printed in different type, the marks may be omitted.

2. A quotation within a quotation is usually enclosed in single quotation marks.

3. In a quotation consisting of several paragraphs, quotation marks are put at the beginning of each paragraph and at the end of the last.

NOTE. — For the punctuation before a quotation, see p. 328.

4. When a book, poem, or the like, is referred to, the title may be enclosed in quotation marks or italicized.

VI

1. Sudden changes in thought and feeling or breaks in speech are indicated by dashes. Thus, —

Eh! — what — why — upon my life, and so it is — Charley, my boy, so it 's you, is it? — LEVER.

2. Parenthetical expressions may be set off by dashes (see p. 329).

3. A colon, or colon and dash, may precede an enumeration, a direct quotation, or a statement formally introduced, — especially with *as follows*, *namely*, and the like. Before an enumeration a comma and a dash may be used. Thus, —

There are eight parts of speech: — nouns, pronouns, adjectives, verbs, adverbs, prepositions, conjunctions, and interjections. OR —
There are eight parts of speech, — nouns, pronouns, etc.

4. The dash is sometimes used to strengthen a comma (as in the last paragraph but one).

VII

1. The apostrophe is used —

   a. To mark the omission of a letter or letters in contractions.

   b. As a sign of the possessive or genitive.

   c. To indicate the plural of letters, signs, etc.

2. The hyphen is used —

   a. When the parts of a word are separated in writing.

   b. Between the parts of some compound words. (See the dictionary in each case.)

EXERCISE

Explain the use of the capitals and the marks of punctuation in the following passages : —

1. "It will be midnight," said the coachman, "before we arrive at our inn."
2. We give thee heart and hand,
   Our glorious native Land.
3. Yet, though destruction sweep those lovely plains,
   Rise, fellow-men ! Our country yet remains !
4. After a dreadful night of anxiety, perplexity, and peril, the darkness slowly disappeared.
5. As he that lives longest lives but a little while, every man may be certain that he has no time to waste.
6. At its western side is a deep ravine or valley, through which a small stream rushes.
7. "The Vision of Sir Launfal" was written by James Russell Lowell.
8. Will not your trip to Bath afford you an opportunity to visit us at Weston?
9. "That is my brother," said Jack.
10. Dr. Adams, the eminent surgeon, took charge of the case.
11. We ran on, the dogs pursuing us, until we reached the bridge.
12. A quotation — especially if it is a long quotation — should always be to the point.
13. She hastened down stairs, ordered the servants to arm themselves with the weapons first at hand, placed herself at their head, and returned immediately.
14. Is it your will, brethren, that this man be elected to the council?
15. Hark! how the pitiless tempest raves!
16. Tom, however, was not pleased with the prospect.
17. Nothing, I trust, will interfere with your plan.
18. The fisherman wades in the surges;
    The sailor sails over the sea;
    The soldier steps bravely to battle;
    The woodman lays axe to the tree.
19. Neither witch nor warlock crossed Mordaunt's path, however.
20. It was late one evening that a carriage, drawn by mules, toiled up one of the passes of the Apennines.

RULES OF SYNTAX[1]

1. A **noun** is the **name** of a person, place, or thing.

A **pronoun** is a word used instead of a noun. It designates a person, place, or thing without naming it.

Nouns and pronouns are called **substantives.**

2. The **subject** of a verb is in the **nominative case** (p. 142).

3. A substantive standing in the predicate after an intransitive or passive verb, and referring to the same person or thing as the subject, is called a **predicate nominative** (pp. 83, 143).

A predicate nominative agrees with the subject and is therefore in the **nominative case** (p. 143).

4. A substantive used for the purpose of **addressing** a person directly, and not connected with any verb, is called a **vocative.**

A vocative is regarded as in the **nominative case,** and is often called a **nominative of direct address** (p. 144).

5. A substantive used as an **exclamation** is called an **exclamatory nominative** (p. 144).

6. A substantive, with a participle, may express the cause, time, or circumstances of an action.

This is called the **absolute construction.**

The substantive is in the **nominative case** and is called a **nominative absolute** (p. 278).

7. The **possessive case** denotes ownership or possession (p. 146).

8. The **object** of a verb or preposition is in the **objective case** (p. 151).

9. A substantive that completes the meaning of a transitive verb is called its **direct object** (pp. 70, 151).

10. Verbs of *choosing*, *calling*, *naming*, *making*, and *thinking* may take **two objects** referring to the same person or thing.

The first of these is the **direct object,** and the second, which completes the sense of the predicate, is called a **predicate objective** (pp. 77, 151).

[1] **For convenience, a few definitions are included in this summary.**

11. Some transitive verbs may take **two objects, a direct object** and an **indirect object.**

The indirect object denotes the person or thing toward whom or toward which is directed the action expressed by the rest of the predicate (pp. 91, 151).

12. A verb that is regularly intransitive sometimes takes as an object a noun whose meaning closely resembles its own.

A noun in this construction is called the **cognate object** of the verb and is in the **objective case** (p. 153).

13. A noun used as an adverbial modifier is called an **adverbial objective** (p. 154).

14. An **appositive** is in the same case as the substantive which it limits or defines (p. 155).

15. A pronoun must agree in **number** and **gender** with the substantive for which it stands or to which it refers.

16. Relative pronouns connect dependent clauses with main clauses by referring directly to a substantive in the main clause.

The substantive to which a pronoun refers is called its **antecedent** (p. 170).

A relative pronoun must agree with its antecedent in **gender, number,** and **person.**

The **case** of a relative pronoun has nothing to do with its antecedent, but depends on the construction of its own clause (pp. 171, 172).

17. A relative pronoun in the objective case is often omitted (p. 172).

18. The relative pronoun *what* is often equivalent to *that which.*

In this use, *what* has a **double construction** : — (1) the construction of the **omitted** or **implied antecedent** *that;* (2) the construction of the **relative** *which* (p. 177).

19. The **compound relative pronouns** may include or imply their own antecedents and hence may have a **double construction** (p. 178).

20. An **adjective** is a word which describes or limits a substantive.

An adjective is said to **belong** to the substantive which it describes or limits (p. 183).

21. According to their position in the sentence, adjectives are often classified as **attributive, appositive,** and **predicate adjectives** (pp. 184, 185).

1. An **attributive adjective** is closely attached to its noun and regularly precedes it.

2. An **appositive adjective** is added to its noun to explain it, like an appositive substantive.

3. A **predicate adjective** completes the predicate, but describes or limits the subject.

For the use of an adjective as **predicate objective,** see § 134.

22. The **comparative degree,** not the superlative, is used in comparing two persons or things.

The **superlative** is used in comparing one person or thing with two or more persons or things (p. 205).

23. An **adverb** is a word which modifies a verb, an adjective, or another adverb.

24. **Relative adverbs** introduce subordinate clauses and are similar in their use to relative pronouns (p. 202).

25. A **verb** is a word which **asserts.**

26. A **verb** must agree with its subject in **person and number** (p. 220).

27. A **compound subject** with *and* usually takes a verb in the plural number (p. 225).

28. A **compound subject** with *or* or *nor* takes a verb in the singular number if the substantives are singular (p. 225).

29. Nouns that are **plural in form but singular in sense** commonly take a verb in the singular number (p. 225).

30. **Collective nouns** take sometimes a singular and sometimes a plural verb.

When the persons or things denoted are thought of as **individuals,** the plural should be used. When the collection is regarded as a **unit,** the singular should be used (pp. 225–226).

31. A verb is in the **active voice** when it represents its subject as the **doer** of an act (p. 244).

32. A verb is in the **passive voice** when it represents its subject as the **receiver** or the **product** of an action (pp. 75, 244).

The object of the active verb becomes the subject of the passive (pp. 75, 248).

33. The **indicative** is the mood of **simple assertion** or **interrogation**, but it is used in other constructions also (p. 253).

34. The **imperative** is the mood of **command** or **request** (p. 254).

35. The **subject** of an **imperative** is seldom expressed unless it is emphatic.

The subject, when expressed, may precede the imperative: as, —*You go, You read* (p. 254).

36. The **subjunctive mood** is used in certain special constructions of **wish, condition,** and the like.

For particulars and examples, see pages 258–261.

For modal auxiliaries, see pages 262–266.

37. An **infinitive,** with or without a complement or modifiers, may be used as the **subject** of a sentence (p. 267).

38. An **infinitive** may be used as a **predicate nominative** (p. 267).

39. An **infinitive** may be used as the **object** of the prepositions *about, but, except* (p. 267).

40. An **infinitive** may modify a verb by **completing** its meaning, or by expressing the **purpose** of the action (p. 269).

41. An **infinitive** may modify a **noun** or an **adjective** (p. 270).

42. A kind of **clause,** consisting of a substantive in the objective case followed by an **infinitive,** may be used as the object of certain verbs.

Such clauses are called **infinitive clauses,** and the substantive is said to be the subject of the infinitive.

The **subject** of an **infinitive** is in the objective case.

Infinitive clauses are used (1) after verbs of *wishing, commanding,* and the like, and (2) after some verbs of *believing, declaring,* and *perceiving* (p. 272).

43. The constructions of **participles** are similar to those of adjectives (p. 275).

44. A **participle** is said to **belong to the substantive** which it describes or limits (p. 275).

45. An **infinitive** or a **participle**, like any other **verb-form**, may take an **object** if its meaning allows (p. 276).

46. **Infinitives** and **participles**, like other verb-forms, may be **modified** by adverbs, adverbial phrases, or adverbial clauses (p. 276).

47. **Verbal nouns** in *-ing* have the form of present participles, but the construction of nouns (p. 282).

48. **Verbal nouns** in *-ing* have certain verb-properties (p. 282).

(1) Verbal nouns in *-ing* may take a **direct** or an **indirect object** if their meaning allows.

(2) A verbal noun in *-ing* may take an **adverbial modifier.**

But verbal nouns in *-ing*, like other nouns, may be **modified** by **adjectives.**

49. A **preposition** is a word placed before a substantive to show its relation to some other word in the sentence.

The substantive which follows a preposition is called its **object** and is in the **objective case** (p. 284).

50. A **conjunction** connects words or groups of words (p. 287).

51. A **coördinate conjunction** connects words or groups of words that are independent of each other (p. 287).

52. A **subordinate conjunction** connects a subordinate clause with the clause on which it depends (p. 287).

53. An **interjection** is a cry or other exclamatory sound expressing surprise, anger, pleasure, or some other emotion or feeling (p. 289).

54. **Interjections** usually have no grammatical connection with the phrases or sentences in which they stand.

Sometimes, however, a substantive is connected with an interjection by means of a preposition (p. 289).

DIAGRAMS

The use of diagrams is not suggested, but a number of illustrations are given for the convenience of those teachers who find such practice useful.

Simplicity and legibility are special objects in this system of diagrams. Only such signs have been used as are needed for clearness.

Diagrams should not be used as a substitute for oral analysis, nor should their use be continued too long. To analyze very complicated sentences by means of diagrams is inadvisable. Although the system can be carried (without additional symbols) much farther than the figures given actually show, such pictorial analysis may well be abandoned as soon as the pupil has mastered the method to the extent indicated in the following pages.

The signs used are the following: —

The **sentence** is represented by a horizontal line.

The sign ‖ divides the **complete subject** from the **complete predicate.**

A triangle (△) on the line indicates a **modifier.** When the modifier is a **phrase** or a **clause,** a line (parallel to the sentence-line) is drawn at the point of the triangle.

The plus-sign (+) indicates a **coördinate conjunction.** If the conjunction is omitted, the plus-sign is dotted.

A double plus-sign (‡) is used when the coördinate conjunction joins **clauses.**

The sign × indicates a **dependent** or **subordinate clause.**

The arrow (> or <) marks off a **complement.** It points to the right (>) when the complement has no relation to anything outside of the predicate (as in the **direct object** and the **predicate objective**); it points to the left (<) when the complement refers back to the subject (as in the **predicate nominative** and **predicate adjective**).

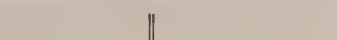
Marks of parenthesis enclose **independent elements.**

A brace (⌣) shows that words are taken together in analysis.

A dotted line (. . . . .) indicates something omitted (as, the subject of an imperative sentence).

A line drawn under a word shows that it is removed from its place in the sentence.

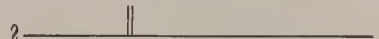
1. Subject and predicate (p. 3). Let a horizontal line stand for the sentence. Divide this line into two parts by the sign ‖. The first part stands for the subject; the second, for the predicate. Write the sentence under the line.



Fire burns.
The old clock ticked soberly.

2. Interrogative sentences (p. 18).

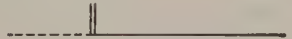
Is Thomas your brother?
Does he blame the man?



Thomas Is your brother
he Does blame the man

Prefix an interrogation point to the line, to show that the sentence is a question.

3. Imperative sentences (p. 20).



[You] march forward.
[you] Do not go.

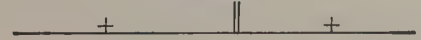
The dotted part of the line shows that the subject is omitted. In writing the sentence under the line, the omitted subject (*you*) may be inserted in brackets.

4. Exclamatory sentences (p. 22). Prefix an exclamation point to the line to show that the sentence is exclamatory.

What black despair fills his heart!
What a man you are!

What black despair fills his heart!
you are! What a man

5. Compound subject and predicate (p. 48).



John and Thomas hunt and fish.

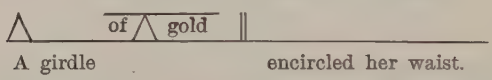
The plus-sign (+) marks the conjunction which connects the two parts of the compound subject (*John* and *Thomas*) and that which connects the two parts of the compound predicate (*hunt* and *fish*). If a conjunction is omitted, use a dotted plus-sign.

6. Modifiers of the subject (p. 56).

The modifiers *a* and *golden* (adjectives) are indicated by triangles on the line. (The predicate is not analyzed.)

7. Modifiers of the subject (p. 56).

A girdle of gold encircled her waist.



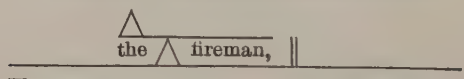
The adjective phrase *of gold* is a modifier of the subject. It is indicated by a triangle with a line on its point, since it is a phrase. (The predicate is not analyzed.)

8. Possessive modifiers (p. 59).

The possessive modifier *Philip's* is indicated by a triangle (The predicate is not analyzed.)

9. Appositive modifiers (p. 60).

Thompson, the fireman, saved my life.



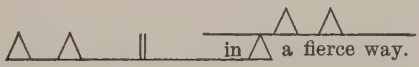
The appositive phrase *the fireman* modifies the subject *Thompson.* This phrase is represented by a triangle with a line on its point. The adjective *the*, modifying *fireman*, is represented by a triangle on this upper line. (The predicate is not analyzed.)

10. Modifiers of the predicate (p. 63).

Both subject and predicate are analyzed. The modifier of the predicate (the adverb *fiercely*) is represented by a triangle on the predicate part of the line.

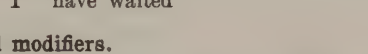
11. Modifiers of the predicate (p. 63).

The old bear fought in a fierce way.



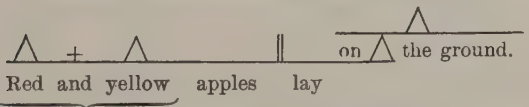
The adverbial phrase *in a fierce way*, modifying the predicate, is represented by a triangle with a line on its point (see No. 7). The adjectives *a* and *fierce*, modifying *way*, are represented by triangles on this upper line (see No. 9).

In the sentence *I have waited a long time*, the adverbial phrase *a long time*, consisting of a noun (*time*) and its modifiers, the adjectives *a* and *long* (§ 114), is represented by a triangle with a line on its point. Thus, —



12. Connected modifiers.

Red and yellow apples lay on the ground.



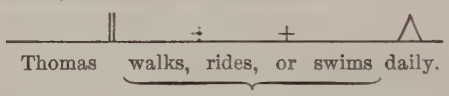
The adjectives *red* and *yellow*, connected by the conjunction *and*, modify the subject *apples*. The conjunction is represented by the plus-sign (+). The brace (⏟) under *red and yellow* shows that the two adjectives are taken together as modifiers of *apples*.

In the sentence *He swims energetically but slowly*, the two adverbs (*energetically* and *slowly*) are modifiers of the predicate and are connected by the conjunction *but*. A plus-sign should be used to represent the conjunction, and a brace should be put under *energetically but slowly*.

13. Compound subject with modifiers.

The conjunction joining the two parts of the compound subject is represented by the plus-sign (as in No. 5). The adjectives *the* and *old* modify *woman*, and the possessive *her* modifies *daughter*.

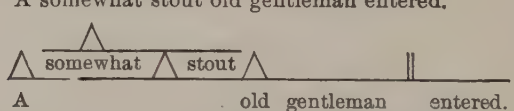
14. Compound predicate with modifiers.



The three verbs of the compound predicate (*walks*, *rides*, *swims*), taken together, are modified by the adverb *daily*. Hence a brace (⏟) is put under *walks*, *rides*, *or swims* (see No. 12). The omitted conjunction between *walks* and *rides* is represented by a dotted plus-sign; the conjunction *or* between *rides* and *swims* is represented by a plus-sign.

15. Modifiers of modifiers (p. 67).

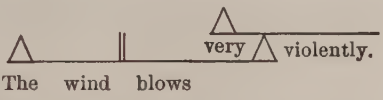
A somewhat stout old gentleman entered.



One of the modifiers of the subject is the adjective *stout*. *Stout* is modified by the adverb *somewhat*. Hence the phrase *somewhat stout* is represented by a triangle with a line on its point, and *somewhat* is represented by a triangle on this upper line.

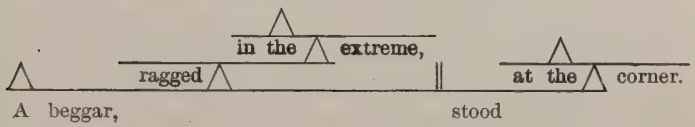
The same arrangement in the predicate may be seen in *The wind blows very violently*. Here the adverb *violently*

modifies the predicate verb *blows*, and the adverb *very* modifies *violently*.



16. Modifiers of modifiers (p. 68).

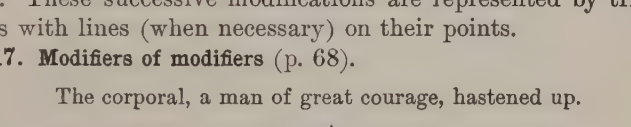
A beggar, ragged in the extreme, stood at the corner.



One of the modifiers of the subject is the adjective *ragged*, which is itself modified by the adverbial phrase *in the extreme*. In this phrase, the noun *extreme* is modified by the adjective *the*. These successive modifications are represented by triangles with lines (when necessary) on their points.

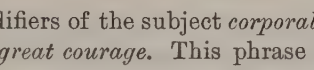
17. Modifiers of modifiers (p. 68).

The corporal, a man of great courage, hastened up.



One of the modifiers of the subject *corporal* is the appositive phrase *a man of great courage*. This phrase is represented by a triangle with a line on its point. *Man* is modified by the adjective *a* and the adjective phrase *of great courage*. *Courage* is modified by the adjective *great*. These successive modifications are represented in the manner already explained (No. 16)

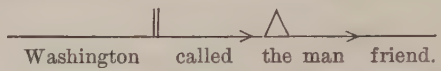
18. Complements, — direct object (p. 73).



The complement *Cæsar* is separated from the predicate verb *stabbed* by an arrow-mark. Since *Cæsar* is the direct object,

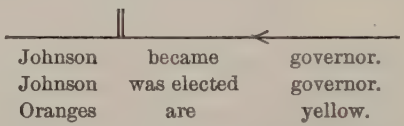
and therefore has no relation to anything outside of the predicate, the arrow points in the predicate direction, — that is, toward the right (>).

19. Complements, — predicate objective (p. 79).



The predicate has two complements, — the direct object (*man*) and the predicate objective (*friend*). These are marked off by arrows (>) pointing to the right (see No. 18). *Man* has an adjective modifier *the*, represented by a triangle.

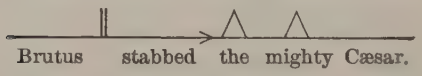
20. Complements, — predicate adjective and predicate nominative (pp. 81, 83).

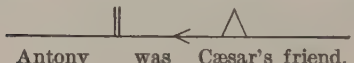


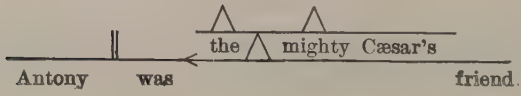
The first and second sentences contain a predicate nominative (*governor*), the third contains a predicate adjective (*yellow*). These complements are marked off by the arrow. Since, in each example, the complement refers back to the subject, the arrow points in the direction of the subject, that is, toward the left (<).

21. Complements modified (p. 90).

Brutus stabbed the mighty Cæsar.
Antony was Cæsar's friend.
Antony was the mighty Cæsar's friend.







In the first sentence, the direct object *Cæsar* is modified by the adjectives *the* and *mighty*, which are represented by triangles.

In the second sentence, the predicate nominative *friend* is modified by the possessive *Cæsar's*.

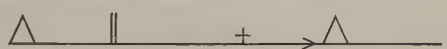
In the third sentence, the possessive *Cæsar's* (which modifies *friend*) is itself modified by the adjectives *the* and *mighty*, which are represented by triangles on the upper line.

22. In the following sentence the predicate has a complement (the direct object *money*). *Rapidly* is a modifier of the predicate.

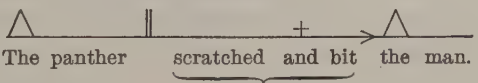
The clever young mechanic earned money rapidly.

The direct object is marked off by an arrow pointing toward the right (>). The adverb *rapidly* is placed next to the verb (*earned*) which it modifies, and is represented by a triangle. Since the adverb is taken out of its position in the sentence, it is underlined.

23. Compound predicate with complement.



The predicate is compound. The second verb (*bit*) has a complement, — its direct object *man*.



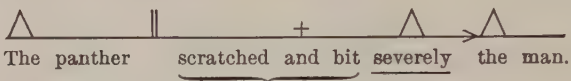
The complement *man* is the direct object of both verbs (*scratched* and *bit*) taken together. Hence a brace (⏞) is put under *scratched and bit* (see No. 14).

In the diagram for the following sentence —

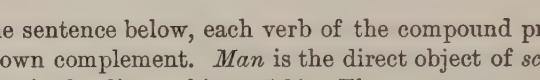
The panther scratched and bit the man severely,

the adverb *severely* is put next to the verbs (*scratched* and *bit*) which it modifies, and is underlined (as in No. 22) to show

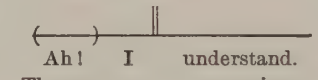
that it is taken out of its position in the sentence. A brace is put under *scratched and bit* (as before).

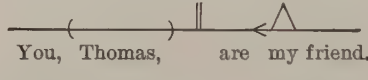


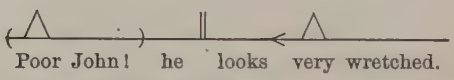
In the sentence below, each verb of the compound predicate has its own complement. *Man* is the direct object of *scratched* and *child* is the direct object of *bit*. Thus, —



24. Independent elements (p. 98). The following sentences contain independent elements: —







In the first sentence, the independent element is the interjection *ah;* in the second and the third, it is the vocative *Thomas;* in the fourth, it is the exclamatory substantive *John*, with its modifier, the adjective *poor*.

In each diagram, the independent element is marked off by parentheses, because it does not form a real part of the sentence.

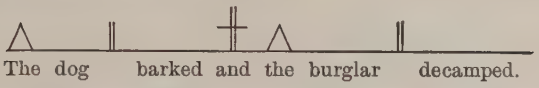
In the third diagram, the triangle representing the adjective modifier *poor* of course comes within the parentheses.

The independent element may be a complete sentence. Thus, —

John, *I must confess*, was completely worn out.

In this case, the part of the line that stands above the parenthetical expression *I must confess* will be enclosed in parentheses, and (within these marks) the subject *I* will be separated from the predicate *must confess* by the sign ‖.

25. Compound sentences (p. 102).



The two independent (coördinate) clauses of the compound sentence (*the dog barked* and *the burglar decamped*) are separated by a double cross (‡), representing the conjunction. Then each clause is analyzed by itself.

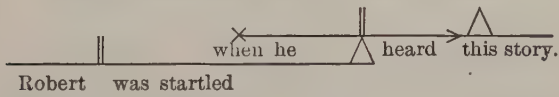
If the compound sentence consists of more than two clauses, two or more double crosses should be used. In case a conjunction is omitted, the horizontal part of the double cross may be dotted. Take as an example the sentence in § 171: —

The whip cracked, the coach started, and we were on our way to Paris.

In this sentence there are three independent clauses. Since there is no conjunction between the first two (*the whip cracked* and *the coach started*), the dotted double cross should stand on the line above the comma that separates them. A double cross should also stand over *and*. Thus the line representing the compound sentence will be divided into three parts, each standing for an independent clause.

26. Complex sentences, — adverbial clauses (p. 105).

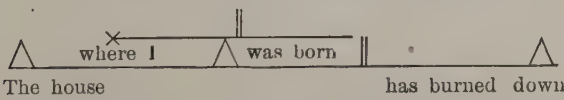
Robert was startled when he heard this story.



The adverbial clause *when he heard this story*, modifying the predicate *was startled*, is represented by a triangle with a line on its point. The sign × at the beginning of this line shows that the clause is subordinate. The clause is analyzed by means of the signs already explained.

27. Complex sentences, — adjective clauses (p. 107).

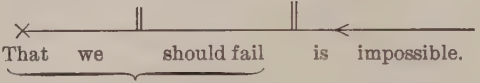
The house where I was born has burned down.



The adjective clause *where I was born*, modifying the subject *house*, is represented as in No. 26, but the triangle of course

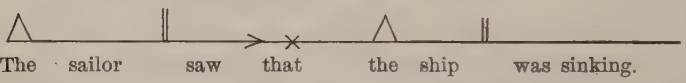
comes on that part of the line which stands for the complete subject.

28. Noun (or substantive) clauses (p. 110).



The subject is the substantive clause *that we should fail*, which has a brace (⏟) under it, since it is taken together (as a noun). The sign × shows that the clause is subordinate. The sign ‖ divides the clause into its subject and predicate, but is made lower than that which separates the whole sentence into complete subject and complete predicate.

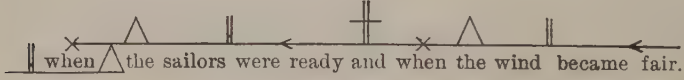
29. Noun (or substantive) clauses (p. 110).



The substantive clause *that the ship was sinking* is the direct object of *saw;* hence the arrow points to the right (>). The sign × is used as in No. 28. The clause is analyzed in the usual way.

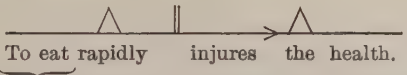
30. Compound clauses (p. 111).

He sailed when the sailors were ready and when the wind became fair.



The predicate is modified by the compound adverbial clause *when the sailors were ready and when the wind became fair*, which is represented by a triangle with a line on its point (see No. 26). On this upper line the clause is analyzed. It is divided into its two clauses by the double cross (‡), representing the conjunction, and each of the two clauses is then analyzed by itself.

31. Infinitive as noun (p. 267).



The infinitive *to eat* is the subject. It is modified by the adverb *rapidly*.

MISCELLANEOUS SENTENCES FOR ORAL ANALYSIS AND PARSING

1. They have lighted the islands with ruin's torch.

2. A row of tall Lombardy poplars guarded the western side of the old mansion.

3. The geologist says that a glacier resembles a river in many respects.

4. Though many years have elapsed since I trod the drowsy shades of Sleepy Hollow, I question whether I should not still find the same trees and the same families vegetating in its sheltered bosom.

5. I think that I have not yet told you how we left that charming place, Genoa.

6. The rain swept down from the half-seen hills, wreathed the wooded peaks with a gray garment of mist, and filled the valley with a whitish cloud.

7. If the whole world should agree that *yes* and *no* should change their meanings, *yes* would deny, and *no* would affirm.

8. One of the company remarked that prudence should be distinguished from fear.

9. The dry basin of a fountain, and a few trees, ragged and unpruned, indicate that this spot, in past days, was a pleasant, shady retreat, filled with fruits and flowers and a sweet murmur of waters.

10. An ancient writer reports that the sum of Persian education consisted in teaching the youth to ride, to shoot with the bow, and to speak the truth.

11. Those who in their lives were applauded and admired, are sometimes laid at last in the ground without the common honor of a stone.

12. Betrayed, deserted, disorganized, unprovided with resources, begirt with enemies, the whole city was still no easy conquest.

13. The progress of agriculture has led to the draining of mosses, the felling of forests, and the transformation of heaths and wastes into arable land.

14. The autumn wind wandered among the branches. It whirled away the leaves from all except the pine-trees, and moaned as if it lamented the desolation which it caused.

15. Beneath the shelter of one hut, in the bright blaze of the same fire, sat this varied group of adventurers.

16. One gains nothing by attempting to shut out the sprites of the weather. They come in at the key-hole; they peer through the dripping panes; they insinuate themselves through the crevices of the casement, or plump themselves down the chimney astride of the raindrops.

17. Miss Jessie Brown was ten years younger than her sister, and twenty shades prettier.

18. How few appear in those streets which but some few hours ago were crowded!

19. From these quiet windows the figures of passing travellers looked too remote and dim to disturb the sense of privacy.

20. There is exquisite delight in picking up for one's self an arrowhead that was dropped centuries ago and has never been handled since.

21. Sea air ripens friendship quicker than the hotbed of a city.

22. The weather was so bad that I could not embark that night.

23. Amsterdam was the place where the leading Scotch and English assembled.

24. He shouts as if he were trying his voice against a northwest gale of wind.

25. Captain Brown and Miss Jenkyns were not very cordial to each other.

26. For a moment his life was in jeopardy.

27. Martha was blunt and plain-spoken to a fault.

28. The old man had become sluggish and self-indulgent.

29. The major had a wiry, well-trained, elastic figure, a stiff military throw-back of his head, and a springing step.

30. The traveller quickened his pace when he reached the outskirts of the town, for a gloomy extent of nearly four miles lay between him and his home.

31. The conversation of the passengers in the coach was gay and animated.

32. The silver light, with quivering glance,
Played on the water's still expanse.

33. The appearance of Rip, with his long grizzled beard, his rusty fowling piece, his uncouth dress, and the army of women and children that had gathered at his heels, soon attracted the attention of the tavern politicians.

34. Nature never hurries. Atom by atom, little by little, she achieves her work.

35. The sky was clear, and a single star shone out sharply.

36. Fast are the flying moments, faster are the hoofs of our horses.

37. We trod the fire out, locked the door, and set forth upon our walk.

38. No man's power can be equal to his will.

39. Everything which helps a boy's power of observation, helps his power of learning.

40. While many a thoughtless person is whirled through Europe without gaining a single idea, the observing eye and inquiring mind find matter of improvement and delight in every ramble.

41. Sweet smiling village, loveliest of the lawn,
Thy sports are fled, and all thy charms withdrawn.

42. The bristling burdock, the sweet-scented catnip, and the humble yarrow planted themselves along the woodland road.

43. Be just and fear not.

44. Fear makes man a slave to others.

45. He who plants a tree plants a hope.

46. The birds were hopping and twittering among the bushes, and the eagle was wheeling aloft and breasting the pure mountain breeze.

47. I threw aside the newspaper, and explored my way to the kitchen, to take a peep at the group that seemed so merry.

48. You think me, no doubt, a tardy correspondent.

49. The fugitives broke down the bridges and burned the ferryboats.

50. Somebody tapped me on the shoulder, and I saw a couple of rough-looking fellows behind me.

51. The courtyard was in an uproar, the house in a bustle.

52. He seldom, it is true, sent his eyes or his thoughts beyond the boundaries of his own farm ; but within those boundaries everything was snug, happy, and well-conditioned.

53. With rushing winds and gloomy skies
The dark and stubborn winter dies.

54. How many of the enemy were taken he did not know.

55. I loved the brimming wave that swam
Through quiet meadows round the mill.

56. The crows were wheeling behind the plough in scattering clusters.

57. History informs us that Louisiana once belonged to France.

LESSONS IN COMPOSITION

Part One

SECTION 1

INTRODUCTION

For Reading and Discussion

What is composition?

The **art of composition** is no new thing to you. You have used it all your life, — in your everyday speech, in your lessons at school, in oral messages you have delivered, in every note or letter you have written.

The word **composition** means nothing more than "putting together" or "combining." It is derived from the Latin *con*, meaning "together," and *pono* (*positus*), meaning "put." You compose, therefore, whenever you put ideas together. "The sky is blue" is a composition, for it includes the idea of *sky* and the idea of *blue* in a new thought which contains them both. Every sentence you utter is a composition in a small way. When you write a letter, you compose on a larger scale, putting together not only words but sentences also.

You readily see, then, that you are practising composition when you recite your lessons, direct a stranger to the railroad station, or tell your friends about the things that interest you. You will use this art of composition throughout your life. It is needed in oral speech, — as in addressing a

meeting or arguing before a committee, — and in written reports and business letters, or it may be in stories and essays. In short, you can neither explain anything you know to some one who does not already know it, nor make others understand your feelings and share them, unless you have learned to use words skilfully and to put them together in an effective way. The more active and serviceable you are, the more you will need the art of composition.

This art can be acquired only through practice. A young girl practises hour after hour, year after year, that she may become skilful in playing the piano. The members of a boat crew or a football team have to work hard and patiently to master their art. The lawyer and the physician give years to the study and practice of their profession before they win success. Why? Because without this long and careful study and practice they cannot hope to do their work well.

So it is with the **art of composition.** Even a child can talk to his playmates and make himself understood after a fashion: so much he learns from observing and imitating those about him. But a good knowledge of the mother tongue — such a knowledge as enables us to understand, appreciate, and enjoy good books — comes only through study; and the power to express our thoughts and feelings fully and clearly, in speaking or in writing, is not secured without regular and suitable training.

SECTION 2

THOUGHT AND EXPRESSION

We speak and write because we wish to **make our thoughts known to others.** Whether we speak or write, we make use of composition. **Oral composition** reaches the mind of another through the ear; **written composition** reaches his

mind through the eye. The general rules of composition are the same in both cases. In writing, however, greater care and exactness are expected than in talking.

You will see the reason for this if you think for a moment. When you talk, you make your meaning clear not only by the words that you use, but also by gestures, different tones of the voice, and the changing expressions of the face. When you write, you have none of these things to help you; you must make your meaning clear by your words or not at all.

Try to tell the class about something which you have recently read; then try to write about the same thing. Which is easier? Which can you do better? In which exercise do you choose your words more carefully?

SECTION 3

ESSENTIALS IN COMPOSITION

Three things are necessary in composition: (1) **to have thoughts**; (2) **to know words**; (3) **to be able to put words together so as to express one's thoughts clearly and well.**

Of course, the first requisite in composition is **to have thoughts.** We cannot tell that which we do not know; we cannot be expected to talk or write upon a subject unless we know something about it. Unless we think clearly, we cannot speak or write clearly.

The second requisite is **to have a vocabulary,** — that is, to be master of a stock of suitable words in which to express such thoughts as one may have. A word is the sign of an idea. To express our ideas well, therefore, we must be familiar with the words (or signs) which exactly fit them.

The third requisite is **to know how to compose,** — that is, how to put words together into good sentences, and to put sentences together into connected discourse, so that our hearers or readers shall know exactly what we mean. You already have a considerable store of knowledge and know

many things which you wish to tell others. You have acquired a "working vocabulary" of some hundreds of words, but you will need many more as your knowledge grows. You put sentences together easily enough in oral speech, but not always correctly. Lessons in composition should help you to a readier and better expression of your thoughts.

SECTION 4

OUTLINES FOR ORAL AND WRITTEN COMPOSITION

If you open an unfamiliar book, wishing to learn what it contains, you do not need to read it page by page. At the beginning of the book you find a "Table of Contents," which shows you how the book is divided into chapters and also gives the order and subjects of the chapters. The author, then, has taken pains to arrange his book **in an orderly manner,** so that you can readily find what you want.

If you read one of the chapters, you will discover that it is arranged in the same fashion. The chapter is divided into **paragraphs;** and, just as each chapter treats of a special subject, so each paragraph will deal with a single thought concerning the subject. The arrangement of paragraphs will be as careful and as orderly as the arrangement of chapters. Thus we can learn all that the author has to say about any particular thing without hunting in various corners of the book to find it.

Such an arrangement is equally necessary in a short composition, whether it is a letter, a story, or a poem. **A good writer always arranges his work in an orderly way** and can give satisfactory reasons for the arrangement.

You will improve your own writing by considering carefully what thoughts belong together, and by arranging them according to their connection or relation. The following exercises will help you to do this.

Prepare to recite upon the birds that you know best (English sparrow, crow, bluebird, sandpiper, robin, blackbird, oriole, bobolink, owl, pigeon).[1] Make notes of the facts that occur to you as you prepare for the lessons. They may be something like the following: —

THE ENGLISH SPARROW

Small. Brown. Very common. Always flying about. Much in the street. Noisy. Chirping all the time. Eating grains. Always in flocks. Build near houses. One sparrow built three times in the awning. Its nest was destroyed when the awning was lowered. Why called "English sparrow"? Are they common in this country?

If you study your notes, you will discover that some of them describe the general appearance of the sparrow. Others refer to his habits; one of these habits is illustrated by a fact that you once observed. Still other notes deal with questions which you ask about the sparrow, but which you cannot answer. Arrange your notes in three groups in this order, and prepare to recite on the subject. Then write the composition, following the same outline.

SECTIONS 5–23

EXERCISES IN ORAL COMPOSITION[2]

Prepare to talk briefly upon the following subjects. Your preparation may consist in observing the thing which you are to describe, in reading about it, or in talking about it with people who know more than you do. Make notes of what you see, hear, and read, as in Section 4, and be ready to talk clearly in the order presented in the outlines below.

[1] The selection may be varied by the teacher so as to fit the programme for nature study.

[2] Sections 5–23 may be used for practice in oral and written description, narration, characterization, and exposition. If the teacher wishes, some of them may be taken as material for letters.

5. The post-office in your town.
   a. General appearance.
      Where is it?
      How large is it?
      Of what material is it built?
      What can you tell about the style of the building?
   b. The interior.
      How are the rooms arranged?
      To what use are they put?
      How are they fitted up?
      What persons are employed within the building?
   c. Describe the arrival of the mails.
      What happens?
   d. Describe the departure of the mails.
   e. By what authority is the post-office controlled? Why?
6. Bridges.
   a. Name bridges which you have seen.
      Where are they? Why are they necessary?
   b. Of what material are they built? How is this lifted into place?
   c. Tell all you can about the building of a bridge.
7. A day's sport.
   a. Tell what you planned to do.
   b. Tell what you did.
8. A day in school.
   Describe a day in school, just as you would if your hearer had never seen a school. First describe the school; then tell in order the events of the day.
9. Visit a blacksmith's shop, and describe what you see there.
   Write a description of the shop and of the work which is done there.
10. Glass.
   a. What are the uses of glass?
   b. What qualities make it useful?
   c. Name common things in which glass is used, and show what qualities make it serviceable in each case.
11. Tell how a highway is built.
   a. How the land is secured and paid for.

b. How the road is laid out.
c. How the roadway is cleared.
d. How the road is made.

12. Describe some house in your neighborhood.
a. Situation. (Where is the house?)
b. General appearance. (Shape; size; color; finish.)
c. Details which seem to you pleasing or unusual. (Porch; windows; shrubbery; vines.)
d. Other items of interest.

13. Describe a kite.
a. What is it?
b. How is it made?
c. How is it used in play?
d. What practical or scientific uses have been made of kites?

14. Describe a game you like to play.
a. What is the game called?
b. How many persons take part in it?
c. What materials are used?
d. What must each person do?
e. When is the game ended?

15. Describe an oak tree and a pine tree.
a. In what are they alike?
b. In what are they different?

16. Tell how a letter is mailed, carried, and delivered.

17. Explain the use and construction of a stove. Use the following outline: —
a. Use of stove.
b. Ordinary appearance —
(*a*) of stove used for cooking;
(*b*) of stove used simply for heating.
c. Compare a stove with a furnace.

18. Tell a story that you have read.
a. Its name.
b. Its characters.
c. Brief account of the important incidents.

19. Describe the work of the gateman at the crossing.
a. Why is he there?

b. What are his duties?
c. How does he spend his day?

20. Describe a canal boat, if you have seen one or read of one.
a. Where have you learned about it?
b. What is its use?
c. How is it propelled?
d. How do people live in it?
e. Where do they stay in the winter when the canals are frozen?

21. What is a valley?
a. How is it formed?
b. Describe a valley which you have seen.
c. Why are streams so often found in valleys?

22. Tell an historical anecdote which you have enjoyed.
23. Describe the main street in your town or city.

SECTION 24

STUDY OF THE PARAGRAPH

Read the following anecdote, and observe that it is not printed in one mass, but is divided into **paragraphs.**

THE ENGLISH LARK[1]

Near the gold mines of Australia, by a little squatter's house that was thatched and whitewashed in English fashion, a group of rough English miners had come together to listen in that far-away country to the singing of the English lark.

Like most singers, he kept them waiting a bit. But at last, just at noon, when the mistress of the house had warranted him to sing, the little feathered exile began as it were to tune his pipes. The savage men gathered around the cage that moment, and amidst a dead stillness the bird uttered some very uncertain chirps, but after a while he seemed to revive his memories and call his ancient cadences back to him one by one. And then the

[1] This story prepares for the later study of Shelley's "To a Skylark" and Shakspere's "Hark, hark! the lark" (Selections, p. 22).

same sun that had warmed his little heart at home came glowing down on him here, and he gave music back for it more and more, till at last, amidst breathless silence and glistening eyes of the rough diggers hanging on his voice, outburst in that distant land his English song.

It swelled his little throat and gushed from him with thrilling force and plenty, and every time he checked his song to think of its theme, the green meadows, the quiet, stealing streams, the clover he first soared from, and the spring he sang so well, a loud sigh from many a rough bosom, many a wild and wicked heart, told how tight the listeners had held their breath to hear him; and when he swelled with song again, and poured forth with all his soul the green meadows, the quiet brooks, the honey clover, and the English spring, the rugged mouths opened and so stayed, and the shaggy lips trembled, and more than one tear trickled from fierce, unbridled hearts down bronzed and rugged cheeks. Sweet home! — CHARLES READE.

You have already learned that every piece of prose of any length is divided into these sections called **paragraphs,** and you have been in the habit of dividing your own compositions in the same way.

Examine the three paragraphs of "The English Lark," in order to discover how they are made up or constructed. You will notice that a paragraph may consist of a single sentence, but that it usually consists of several sentences.

Further, you observe that **each paragraph is a complete unit,** — that is, it deals with a particular thing, or idea, or division of the subject. You can easily give a brief title to each paragraph of "The English Lark" which would show what its contents are. Thus the first paragraph may be called "The Expectant Miners"; the second, "The Lark begins to Sing"; the third, "Memories of Home roused by the Lark's Song." You could not do this if each paragraph were not a **unit,** for in that case no brief title would indicate its contents.

*

You note also that each paragraph of "The English Lark" is **well-arranged.** The sentences come in the right order and fit together properly, so that the whole paragraph is easy to understand and agreeable to read.

In writing and printing, the first line of every paragraph is indented, — that is, it begins a little farther to the right than the other lines.

A very brief composition, relating to a single point, and not subdivided, is also called a **paragraph.**

To the Teacher. — This section brings out, in an elementary way, the completeness, unity, and harmonious arrangement of the paragraph. The section should be read aloud, and discussed by the class. The pupils should be brought to understand that the principles of the paragraph, as here set forth, are nothing new or complicated, but the same principles that they have been more or less consciously putting into practice in their stories, letters, and other compositions. The teacher should point out that paragraphs are not made by cutting up prose into mechanical "lengths," any more than stanzas are made by cutting up poetry; but that continuous discourse grows *naturally*, by adding paragraph to paragraph, as our thoughts pass from point to point of the subject in orderly succession.

SECTIONS 25–28

25. Tell the story of "The English Lark" simply, in your own words.

26. Write the story; add a fourth paragraph, telling how the memories stirred by the song made one of the miners write to his mother, whom he had long neglected.

27. Write a similar story about a party of Eastern miners in California. Examine the paragraphs in your story and see if they follow the principles that you noted in Section 24.

28. Write two or three paragraphs about one of the following subjects: —

Some pet animal; a walk; a visit to the city; a visit to the country; the Romans; the North American Indians; war and peace; football; tennis; boating; swimming; rivers; the sea; a mountain; the woods; Porto Rico; the Japanese; the Dutch in New York; the settlement of Jamestown.

SECTIONS 29–32

Turn to your geography lesson. Read it paragraph by paragraph, and try to give the subject of each paragraph in the form of a brief title or a sentence.

In this exercise you are observing the **unity of the paragraph.** If the paragraph really deals with a single point, one should be able to mention that point.

Use the same test in your own writing.

To the Teacher. — Exercises of this kind may be multiplied according to the needs of the pupil. Passages from text-books in history and from works of English literature may be used in the same way. The comparison of the paragraph with the stanza will be found useful.

30. Write a short paragraph about Henry Hudson or De Soto or Magellan, taking care that it does not include too much.

31. Tell the story of "The Pied Piper of Hamelin." Make an outline of the poem.

32. Using the outline that you have prepared (Section 31), write the story carefully, point by point, taking care that each paragraph deals with one particular incident.

SECTION 33

WRITTEN CONVERSATION

In reporting a conversation, each speech, however short, is usually written or printed as a single paragraph. Thus, —

Character is above price; to sell it for gold would be a bad bargain.

A knave once said to an honest man: "I would give five thousand pounds for your good name."

"Why?"

"Because I could make ten thousand by it."

"Then," replied the honest man, "you would be a fool as well as a knave, for a good name is rather to be chosen than great riches."

Samuel Smiles.

Study the anecdote (p. 363); then write it from memory. Take care to use quotation marks properly, and to arrange the paragraphs so that the conversation shall be clearly indicated.

Bring to the class a similar anecdote.

SECTION 34

Copy the following story, giving special attention to the paragraphing and the punctuation.

HERVÉ RIEL

In 1692 the French fleet was defeated by the English. Twenty-two French ships, under Admiral Damfreville, escaped to Saint Malo, with the English in hot pursuit. If the French ships could enter the harbor, they would be safe. At the admiral's signal the pilots of the place put out in small boats and went on board the admiral's ship, the Formidable. But they laughed at the idea of taking the fleet into the harbor.

"The tide is low," they said, "and the passage is narrow. Besides, there are rocks to starboard and rocks to port. The thing cannot be done!"

"Call a council," ordered the admiral.

The debate was brief and bitter. There was no hope.

"Run the ships aground," ordered Damfreville. "Blow them up and burn them on the beach."

Suddenly Hervé Riel, a Breton sailor, pressed forward.

"Are you cowards or rogues?" he shouted to the pilots. "I know every rock and shoal between here and the harbor. I can take the fleet in!"

Then, turning to the officers, Hervé begged them to trust him.

"Make me your pilot," he said. "Let me steer the Formidable, and let the other ships follow in line. If I fail, — why! I've nothing but my life! Here's my head!"

There was not a moment to be lost.

"Take the helm," cried the admiral. "Lead the line, and save the fleet if you can."

Hervé Riel was as good as his word. Not a ship grounded. He piloted them all to a secure anchorage in the harbor, out of the reach of their pursuers. And just as he called out "Anchor!" the English fleet came up — too late!

"You have saved the fleet!" said the admiral. "Ask for any reward you please."

A gleam of fun came into Hervé's eyes, and he smiled like a boy.

"Give me a good long holiday ashore," he answered, "with leave to go and see my wife."

This he asked, and this he got, — nothing more!

TO THE TEACHER. — The story of Browning's poem is here told very simply, with special reference to the forms of written conversation. The section may be reviewed later, as a help to the study of the poem itself.

SECTION 35

Review Sections 24, 28, 33. Then try to draw up simple rules for the paragraph. Let each rule begin with the words "Every paragraph should" —.

TO THE TEACHER. — The papers presented by the pupils should be discussed by the class. After comparison and selection, simple rules for the paragraph should be formulated, with help from the teacher, and these every pupil should copy and learn.

Copy the anecdote on page 363, giving special attention to the paragraphs and the punctuation.

SECTION 36

Study page 300 (**direct** and **indirect quotations**). Copy the examples. Be careful about **quotation marks.**

Note the direct quotations in Section 34.

Write the sentences (1–12) on page 301: (1) as direct quotations after the words *He said;* (2) as indirect quotations after the words *He said that.*

SECTION 37

EXPOSITION. I

Exposition is only another name for **explanation.** When you explain how a game of baseball is played, or how one learns to swim, or how bread is made, or what are the duties of the Governor, or what is the use of the mariner's compass, you are making an **exposition.**

Many of your recitations in school are expositions, and so are the explanations which your teacher makes to the class. Your text-books are full of expositions.

Find a short exposition in your text-book of geography, history, government, or physiology. Copy it carefully and bring it to the class.

SECTION 38

EXPOSITION. II

Exposition is not the same thing as **description.** In a **description** we try to make the reader or hearer **look at** an object or a scene through our own eyes, — to **see** it as we see it. In an **exposition** we try to **explain** a subject so that he shall **understand** it.

Thus, in "Winter" (Selections, p. 10), Longfellow describes the first snow-fall. He makes us **see** the landscape, "all white save the river," with "the leafless trees against the leaden sky." An **exposition** on "Snow" would be very different from this description. It would **explain** the snow, so as to make us **understand** what snow is, what causes it to fall, and how it keeps the earth warm in winter.

Since the purpose of **exposition** is to make the hearer or the reader **understand** the subject explained, the most important thing in exposition is **clearness.** Unless you explain clearly, you are really not explaining at all.

If an exposition is to be clear, it must be **well-arranged.** The different facts must be stated in their proper order, so that the hearer or reader may not only understand them one by one, but also may get a **clear and connected idea** of the whole subject.

Review Section 4. Examine your composition on "The English Sparrow." This composition is an **exposition.** See if it is clear and well-arranged. If not, try to improve it.

To the Teacher. — In explaining the difference between description and exposition, it may be useful to point out that the purpose of description is like that of a picture and the purpose of an exposition like that of a diagram. But too much emphasis should not be laid on technical definitions or fine distinctions at this stage. Practice rather than precept is what is required. The pupil may however be led to observe that an exposition sometimes begins with a description.

SECTIONS 39–48

OUTLINES FOR EXPOSITION[1]

Study the outlines in Sections 10, 11, 14, 16, 17, 19.

Make an outline for an exposition of one of the following subjects: —

39. The game of baseball. [Imagine that you are explaining the game to a boy who knows nothing about it.]

40. The game of lacrosse. [Ask somebody who understands the game to explain it to you. Then make an outline for your own exposition.]

41. The duties of a fireman. [What happens in the engine house when there is an alarm? What happens at the fire? Imagine that your reader lives where there are no firemen.]

42. How to make hay. [Imagine that your reader has little or no knowledge of farming.]

43. How grain is threshed.

[1] The teacher will make the selection. The outlines may be used either for oral or for written composition, or for both.

44. Making maple sugar.
45. How to make gingerbread
46. The growth of a bean (or a pea).
47. The Indian mode of warfare.
48. How the Constitution may be amended.

SECTION 49

PARAGRAPHS IN EXPOSITION

You have already learned that **every paragraph must be a complete unit** (Section 24). The outline that you have just made for an **exposition** (p. 367) will help to emphasize this important lesson. Every exposition of any length must take up and explain several **divisions of the subject,** and each of these divisions will naturally form a paragraph.

Write an exposition, using the outline that you have made. Pay particular attention to paragraphs. See if the paragraphs agree with the divisions in your outline. If not, which is wrong — the outline or the paragraph?

Test each paragraph for **unity** by making a brief title for it, or by trying to express its contents in a single sentence.

SECTION 50

INTRODUCTION IN EXPOSITION

Unless your exposition is very short and simple, an **introductory paragraph** will probably be needed, to tell the reader what you are to explain.

Thus, in explaining baseball to a foreigner, you might begin by telling him how popular the game is in America. Your reader would be interested to learn that it is called "the national game"; that it is played in the city as well as in the country; that both boys and men play it, and that great crowds attend the games between school or college teams and between professional nines.

Again, if you were to write an exposition on "How to Destroy the Potato Beetle," you would naturally begin by describing the insect and telling how injurious it is.

Do not make the introduction too long. If the subject is somewhat familiar to your reader, no introduction may be needed, or the first sentence of the opening paragraph may suffice.

Write such an introductory paragraph as would be appropriate for an exposition[1] on (1) market gardening in Long Island; (2) hunting in the Adirondacks; (3) bricklaying; (4) a letter-carrier's duties; (5) coal mining; (6) the government of New York under the Dutch; (7) the care of the streets; (8) local taxes; (9) why the Americans were angry with King George III; (10) the Continental Congress; (11) patroon grants; (12) wireless telegraphy; (13) a cylinder printing press; (14) how to build a snow fort; (15) the use of the heart; (16) the care of the teeth; (17) the care of a cow; (18) the value of forests; (19) enemies of forests; (20) how to make a bed.

SECTION 51

Make an outline for an exposition on one of the subjects in the list in Section 50.

Write the exposition, following the outline. Be careful about paragraphs.

SECTION 52

DESCRIPTION[2]

Read the following description from Hawthorne's "Wonder Book."

[1] The selection will of course be made by the teacher. Subjects which are studied in the lessons in geography, history, physiology, natural history, etc., may be utilized.

[2] The pupil has written various descriptions and has learned how description differs from exposition. He is now ready for a development of the fundamental rules and principles of description.

BALD-SUMMIT

Upward, along the steep and wooded hillside, went Eustace Bright and his companions. The trees were not yet in full leaf, but had budded forth sufficiently to throw an airy shadow, while the sunshine filled them with green light. There were moss-grown rocks, half hidden among the old, brown, fallen leaves; there were rotten tree-trunks, lying at full length where they had long ago fallen; there were decayed boughs, that had been shaken down by the wintry gales, and were scattered everywhere about. But still, though these things looked so aged, the aspect of the wood was that of the newest life; for, whichever way you turned your eyes, something fresh and green was springing forth, so as to be ready for the summer.

At last, the young people reached the upper verge of the wood, and found themselves almost at the summit of the hill. It was not a peak, nor a great round ball, but a pretty wide plain, or table-land, with a house and barn upon it, at some distance. That house was the home of a solitary family; and oftentimes the clouds, whence fell the rain, and whence the snowstorm drifted down into the valley, hung lower than this bleak and lonely dwelling-place.

On the highest point of the hill was a heap of stones, in the centre of which was stuck a long pole, with a little flag fluttering at the end of it. Eustace led the children thither, and bade them look around, and see how large a tract of our beautiful world they could take in at a glance. And their eyes grew wider as they looked.

Monument Mountain, to the southward, was still in the centre of the scene, but seemed to have sunk and subsided, so that it was now but an undistinguished member of a large family of hills. Beyond it, the Taconic range looked higher and bulkier than before. Our pretty lake was seen, with all its little bays and inlets; and not that alone, but two or three new lakes were opening their blue eyes to the sun. Several white villages, each with its steeple, were scattered about in the distance. There were so many farmhouses, with their acres of woodland pasture, mowing-fields, and tillage, that the children could hardly make room

in their minds to receive all these different objects. There, too, was Tanglewood, which they had hitherto thought such an important apex of the world. It now occupied so small a space, that they gazed far beyond it, and on either side, and searched a good while with all their eyes, before discovering whereabout it stood.

White, fleecy clouds were hanging in the air, and threw the dark spots of their shadow here and there over the landscape. But, by and by, the sunshine was where the shadow had been, and the shadow was somewhere else.

Far to the westward was a range of blue mountains, which Eustace Bright told the children were the Catskills. Among those misty hills, he said, was a spot where some old Dutchmen were playing an everlasting game of ninepins, and where an idle fellow, whose name was Rip Van Winkle, had fallen asleep, and slept twenty years at a stretch. The children eagerly besought Eustace to tell them all about this wonderful affair. But the student replied that the story had been told once already, and better than it ever could be told again ; and that nobody would have a right to alter a word of it, until it should have grown as old as "The Gorgon's Head," and "The Three Golden Apples," and the rest of those miraculous legends.

In the selection which you have just read Hawthorne is describing a hill and the view from its summit. You feel, even without stopping to think, how clear and vivid the description is. It is almost as if you were climbing through the woods yourselves; and, when you have reached their upper edge, you seem to be looking up at the flat, table-like top of the hill, where the bleak and lonely house stands, just below the clouds. Then, when you are on the very summit, at the heap of stones with the flagstaff in it, you look about you and see Monument Mountain and the Taconic range, the lake, the villages, and the scattered farms. The whole scene is brought before your mind's eye by the description even more vividly than if you saw it in a painting.

Let us study the description, and discover, if we can, what are some of the means which Hawthorne used to

bring Bald-Summit and the surrounding country so vividly before the eye of our imagination.

In the first place, you will note that the description is **well-arranged.** The different objects are not thrown together without any plan. They are mentioned **in their natural, proper order,** just as you would have seen them if you had been with Eustace Bright and the children. They are brought before you one after another, and take their places, one by one, in the picture that forms itself in your mind as you read.

You can test the orderly arrangement of Hawthorne's description by making a brief **outline**: —

1. The wooded hillside.
2. The bare flat top of the hill, above the woods, with the lonely house on it.
3. The heap of stones, with the flagstaff, at the very highest point of the hill.
4. The view from the summit.
5. Sunlight and shadow on the landscape.
6. The Catskills and Rip Van Winkle.

Each of these **topics,** or points, of the description has, you observe, a paragraph to itself.

To the Teacher. — The teacher may, if the class is ready for it, call attention to the orderly arrangement of the details within the paragraph. The pupils will see this easily in all the paragraphs except perhaps the fourth. Yet here the arrangement is not less artistic than in the others. The view is, as we say of a picture, well "composed." Monument Mountain is the "centre of the scene," and the other points are grouped with reference to it.

SECTIONS 53–59

EXERCISES IN DESCRIPTION

53. Describe your morning walk to school, using the following outline: —
   a. The appearance of the morning when you left home.

b. Scenes through which you passed.

c. The schoolhouse and yard as they appeared to you when you arrived.

54. Make an outline for a description of a Saturday walk in the woods. Let your description include at least three scenes: the setting out, the noonday luncheon, the return.

55. Imagine a party of boys and girls climbing some hill that you know. Describe their ascent, imitating Hawthorne's description of Bald-Summit.

56. Find in your reading book a description of some place. See if you can write an outline to show the arrangement or plan of the description.

57. A stranger asks you to describe the town in which you live. Use this outline for your description: —

a. The name of the town.
Why is it so named?

b. The situation.
How did the town happen to grow up here?

c. The size.
What has made the town so large or so small?

d. The general appearance of the town —
(*a*) in the centre or busiest portion;
(*b*) in the suburbs or outskirts.

e. The occupations of the inhabitants.

f. Any special attractions which the town presents.

Write a paragraph on each of the six topics.

58. Study this description of Light Island. Copy it. Prepare to ask and answer questions about it.

There is an island off a certain part of the coast of Maine, — a little rocky island, heaped and tumbled together as if Dame Nature had shaken down a heap of stones at random from her apron, when she had finished making the larger islands which lie between it and the mainland. At one end, the shoreward end, there are a tiny cove and a bit of silver-sand beach, with a green meadow beyond it, and a single great pine; but all the rest is rocks, rocks. At the further end the rocks are piled high, like a castle wall, making a brave barrier against the Atlantic waves.

On the top of this cairn rises the lighthouse, rugged and sturdy as the rocks themselves, but painted white, and with its windows shining like great smooth diamonds. This is Light Island; and it was in this direction that Captain January's red dory was headed when he took his leave of his brother-captain and rowed away from the wharf. — LAURA E. RICHARDS.

59. Imitate the description of Light Island in a paragraph describing some island as you see it from the deck of a steamer.

SECTION 60

ACTION IN DESCRIPTION

Let us continue our study of Hawthorne's description (Section 52). We have found that it is **orderly** and **well-arranged.** That, however, is but a part of its excellence. Suppose, instead of what Hawthorne has written, we had before us something like what follows: —

There is a hill called Bald-Summit. Its sides are covered with woods to within a short distance of the top. Some of the trees have fallen and are rotting away, but most of them are alive.

The top of the hill is bare and flat and rather extensive. There is a house on it, which looks lonely. In stormy weather the clouds are lower than the house.

On the highest point of the hill there is a heap of stones with a flagstaff in it. There is a good view from this point.

To the south is Monument Mountain, with other hills about it. Beyond is the high Taconic range. Lakes, villages, and farms are in sight, nearer at hand.

The sunshine and shadow shift over the landscape.

Far to the west are the Catskills, where Rip Van Winkle met with his adventure.

Such a description as this seems flat and dull enough after reading Hawthorne's. Yet it is certainly clear and well-arranged. What is missing? Many things, no doubt, which help to make Hawthorne's sketch so vivid and beautiful, but one thing in particular, and that is — **movement** or **action.**

Hawthorne, you notice, describes the wood as it looked to Eustace and the children as they *were passing through it while they climbed the hill.* Then he tells us that the "young people reached the verge of the wood" and saw the summit above them. Then we hear that "Eustace led the children" to the heap of stones and "bade them look around" and see how large a tract of country they could "take in at a glance." The children's "eyes grew wider as they looked." Then, in the fourth paragraph, we read that the children, in trying to find Tanglewood, "gazed far beyond it, and on either side, and searched a good while with all their eyes, before discovering whereabout it stood." All these touches of **action** and **movement** add life to the description and thus make it more real to us.

Read the description once more, and make a list of all the words that express **action.**

To the Teacher. — In discussing Sections 52, 60, with the class, the teacher may find it useful to indicate the close relation which the **action** in this description bears to the **arrangement of material** and also to the **point of view.** If it seems inadvisable to do this in the first study of these sections, the matter may be brought out when they are gone over a second time, or when the method of study here exemplified is pursued in connection with some other piece of descriptive writing.

SECTION 61

Study the following description of a fire, by Charles Dickens, and observe the manner in which **action** and **sound** are introduced. In this selection, *he* refers to Bill Sikes, — a young man who had been awakened by the cry of "Fire!"

The broad sky seemed on fire. Rising into the air with showers of sparks, and rolling one above the other, were sheets of flame, lighting the atmosphere for miles round, and driving clouds of smoke in the direction where he stood. The shouts grew louder as new voices swelled the roar, and he could hear the cry of "Fire!" mingled with the ringing of an alarm-bell, the

fall of heavy bodies, and the crackling of flames as they twined round some new obstacle, and shot aloft as though refreshed by food. The noise increased as he looked, There were people there — men and women — light, bustle. It was like new life to him. He darted onward — straight, headlong — dashing through brier and brake, and leaping gate and fence as madly as the dog, who careered with loud and sounding bark before him.

He came upon the spot. There were half-dressed figures tearing to and fro, some endeavouring to drag the frightened horses from the stables, others driving the cattle from the yard and outhouses, and others coming laden from the burning pile, amidst a shower of falling sparks, and the tumbling down of red-hot beams. The apertures, where doors and windows stood an hour ago, disclosed a mass of raging fire; walls rocked and crumbled into the burning well; the molten lead and iron poured down, white-hot, upon the ground. Women and children shrieked, and men encouraged each other with noisy shouts and cheers. The clanking of the engine-pumps, and the spirting and hissing of the water as it fell upon the blazing wood, added to the tremendous roar. He shouted, too, till he was hoarse; and, flying from memory and himself, plunged into the thickest of the throng.

Hither and thither he dived that night: now working at the pumps, and now hurrying through the smoke and flame, but never ceasing to engage himself wherever noise and men were thickest. Up and down the ladders, upon the roofs of buildings, over floors that quaked and trembled with his weight, under the lee of falling bricks and stones, in every part of that great fire was he; but he bore a charmed life, and had neither scratch nor bruise, nor weariness nor thought, till morning dawned again, and only smoke and blackened ruins remained.

Write the description from memory, after it has been discussed in the class. Do not try to learn it by heart, but repeat the essential elements which give life to the description.

Before writing the description, prepare a brief outline which shall suggest the substance of each paragraph. As you write, keep in mind the tumult of the scene, and try to express it in your description.

SECTION 62

Study this description of Hawthorne's. Observe the order of the description and note the action which is suggested; then close your book and write the description in your own words.

They sat shaking their heads, one to another, while the noise came nearer and nearer; until, at the foot of the little eminence on which their cottage stood, they saw two travellers approaching on foot. Close behind them came the fierce dogs, snarling at their very heels. A little further off ran a crowd of children, who sent up shrill cries, and flung stones at the two strangers, with all their might. Once or twice, the younger of the two men (he was a slender and very active figure) turned about, and drove back the dogs with a staff which he carried in his hand. His companion, who was a very tall person, walked calmly along, as if disdaining to notice either the naughty children, or the pack of curs, whose manners the children seemed to imitate.

Both of the travellers were very humbly clad, and looked as if they might not have money enough in their pockets to pay for a night's lodging. And this, I am afraid, was the reason why the villagers had allowed their children and dogs to treat them so rudely.

What words in the description indicate movement or action?

SECTION 63

POINT OF VIEW IN DESCRIPTION

We can learn one more lesson from Hawthorne's description of Bald-Summit (Section 52). He describes the wood as it looked to the children while they walked through it; he describes the summit of the hill as it looked to them when they had reached the upper edge of the wood; and, finally, he describes the whole landscape as it looked from the very top of the hill. In each case, then, he fixes what we call the **point of view** for his description. He also takes

care to let us know that the time of year was spring, "when the trees were not yet in full leaf," that the air was bright with sunshine, and that there were "white, fleecy clouds" in the sky.

Study this description of "Master Cheever's School" from Hawthorne's "Grandfather's Chair." The time is winter. The point of view is that of one who stands just inside the door.

Now imagine yourselves in Master Ezekiel Cheever's schoolroom. It is a large, dingy room, with a sanded floor, and is lighted by windows that turn on hinges and have little diamond-shaped panes of glass. The scholars sit on long benches, with desks before them. At one end of the room is a great fireplace, so very spacious that there is room enough for three or four boys to stand in each of the chimney corners. This was the good old fashion of fireplaces when there was wood enough in the forests to keep people warm without their digging into the bowels of the earth for coal.

It is a winter's day when we take our peep into the schoolroom. See what great logs of wood have been rolled into the fireplace, and what a broad, bright blaze goes leaping up the chimney! And every few moments a vast cloud of smoke is puffed into the room, which sails slowly over the heads of the scholars, until it gradually settles upon the walls and ceiling. They are blackened with the smoke of many years already.

Next look at our old historic chair! It is placed, you perceive, in the most comfortable part of the room, where the generous glow of the fire is sufficiently felt without being too intensely hot. How stately the old chair looks, as if it remembered its many famous occupants, but yet were conscious that a greater man is sitting in it now! Do you see the venerable schoolmaster, severe in aspect, with a black skullcap on his head, like an ancient Puritan, and the snow of his white beard drifting down to his very girdle? What boy would dare to play, or whisper, or even glance aside from his book, while Master Cheever is on the lookout behind his spectacles? For such offenders, if any such there be, a rod of birch is hanging over the fireplace and a heavy ferule lies on the master's desk.

Imitate Hawthorne's description. Imagine that you have visited some school in the country and are telling what you saw. Take a definite point of view. Mention some of the pupils. What were they doing?

In writing your description, keep in mind the structure of your paragraphs, as well as the arrangement of your outline.

SECTION 64

Observe how the time is indicated in the following description by Andersen. Show how action is brought into the description. What words express action? How is the time indicated?

Now came the fall of the year. The leaves in the wood turned yellow and brown; the wind caught them so that they danced about, and up in the air it was very cold. The clouds hung low, heavy with hail and snowflakes, and on the fence stood the raven, crying "Croak! croak!" for mere cold. Yes, one could freeze fast if one thought about it. The poor little duckling certainly had not a good time.

One evening — the sun was just going down in fine style — there came a whole flock of great handsome birds out of the bushes; they were shining white, with long, supple necks; they were swans. They uttered a very strange cry, spread forth their glorious great wings, and flew away from that cold region to warmer lands, to fair open lakes. They mounted so high, so high! and the ugly duckling had such a strange feeling as he saw them! He turned round and round in the water like a wheel, stretched out his neck toward them, and uttered a cry, so high, so strange, that he was frightened as he heard it.

After studying this description, write a paragraph or two describing some field as seen early on a spring morning. What birds may be seen in the field? Tell what they are doing.

Test your paragraphs for **unity** (p. 361).

SECTION 65

Study the following description from Cooper's "Spy,"[1] as in Section 64.

Notice the orderly arrangement.

THE END OF THE STORM

A change in the weather occurred. The thin scud, that seemed to float but a short distance above the tops of the hills, began to drive rapidly from the west towards the east. The rain continued to beat against the eastern windows with fury, and in that direction the heavens were dark and gloomy. Suddenly, as if by magic, all was still. The rushing wind had ceased, the pelting of the storm was over. Frances sprang to the window. A ray of sunshine lighted the western wood. The October foliage reflected from the moistened boughs the richest lustre of an American autumn.

In an instant the piazza, which opened to the south, was thronged with the inmates of the cottage. The air was mild and refreshing. In the east, clouds hung round the horizon like the retreating masses of a discomfited army. At a little elevation above the cottage, the thin vapor was still rushing toward the east, while in the west the sun had broken forth and shed his parting radiance on the scene below.

Note the change in the point of view at the beginning of the second paragraph.

Note the comparison of the clouds to "the retreating masses of a discomfited army." What is meant by "discomfited"? What do you think of the comparison?

To the Teacher. — The descriptions in Sections 64 and 65 may be illustrated by various poems or extracts with which the pupils are familiar. Such are Wordsworth's description of London on a clear morning ("Sonnet on Westminster Bridge"), Bryant's description of "the melancholy days" and of a "calm, mild day" ("The Death of the Flowers"), Mr. J. V. Cheney's "Evening Songs," Longfellow's description of the seasons ("Kavanagh," see Selections, pp. 9–11), Aldrich's "Before the Rain," Lowell's "First Snow-Fall," Miss Swett's "July," and Mrs. Jackson's "September."

[1] Chapter IV (slightly simplified).

SECTION 66

Read the description of the pioneer settlement at Salem in Hawthorne's "Grandfather's Chair" (Part II, Chapter II). Copy it.

Note that Hawthorne describes the village as seen by the Lady Arbella from her chamber window "on a hot summer's day." Thus both the **point of view** and the **time** are made clear. Notice how **action** is brought into the description.

Reproduce the description in your own words.

SECTION 67

Write a description of Salem village as seen by the Lady Arbella from her window on a moonlight night in the winter.

SECTION 68

Describe a familiar landscape as seen by you from a window at noon on a hot summer's day, imitating the description mentioned in Section 66.

Describe the same landscape as seen on an afternoon in November; by moonlight in winter.

SECTION 69

If you have read "Gray Lady and the Birds," write a description of "the weatherbeaten shingled schoolhouse at Foxes Corners" (Chapter II) — (1) from the outside; (2) as the schoolroom looks when one is standing on the platform near the teacher's desk.

Describe the view which Tommy Todd saw from the window on the east side of the room.[1]

To the Teacher. — **Sections 52, 60, 63 should be read and discussed in the class-room before they are assigned as lessons. If the teacher wishes to put before the pupils an unbroken treatment of description, without**

[1] **For other subjects from books, see pages 408–409.**

stopping for exercises, these three sections (on arrangement of material, on action, and on point of view) may first be taken up continuously; then each of them may be studied separately, by way of review, and, after each, the group of exercises belonging to it. Which method shall be adopted, must of course depend on the needs of the pupils.

The method of study shown in Sections 52, 60, 63, may be applied to other descriptions in literature, as well as to the pupils' own compositions of a descriptive nature. The pupils should be brought to see that they have naturally and unconsciously followed Hawthorne's principles more or less in their own descriptions, and that they have succeeded in proportion as they have followed them. Above all, they should not get the notion that these principles of arrangement, action, and point of view are mere arbitrary or artificial requirements.

After considerable study and practice of the principles of arrangement, action, and point of view, the pupils may formulate brief and simple rules for descriptive writing. Such rules should not be furnished to them ready-made, though they will need some help in framing them. They should not regard the rules as fixed and immutable, but should understand that, as descriptions vary infinitely, so there must be a good deal of elasticity in applying the general principles to the particular circumstances.

SECTION 70

THE INTRODUCTION IN DESCRIPTIONS

In describing an object or a scene, an **introductory paragraph** may be needed to tell the reader what it is that you mean to describe, or to give him some information about it that does not properly belong to the description itself.

Thus, in describing your own city or town to a stranger, you would naturally begin by telling him the name and situation of the town. If it is a small place, you might also tell why you think of describing it at all, — because it is beautiful, perhaps, or important in history, or because you have been asked about it.

The length and character of the introduction will of course vary considerably. If the object to be described is well known, no introduction may be needed, or the first sentence of the opening paragraph may suffice.

Write such an introductory paragraph as would be appropriate in describing a school exhibition; a sleigh-ride; a piece of woods; a farmyard; a crowded street; an old mill; a flower garden; a county fair; a railway station; a forest fire; a fire in the city.

SECTION 71–72

Study the following description. Point out its introduction. Show the subject of each paragraph, and make an outline of the description. How is the time of the description indicated? What sounds are introduced? What movement? Note the change in the point of view.

WHITE ISLAND

I well remember my first sight of White Island, where we took up our abode on leaving the mainland. I was scarcely five years old; but from the upper windows of our dwelling in Portsmouth I had been shown the clustered masts of ships lying at the wharves along the Piscataqua River, faintly outlined against the sky, and, baby as I was, even then I was drawn with a vague longing seaward.

How delightful was that long first sail to the Isles of Shoals! How pleasant the unaccustomed sound of the incessant ripple against the boat-side, the sight of the wide water and limitless sky, the warmth of the bright sunshine that made us blink like young sandpipers as we sat in triumph, perched among the household goods with which the little craft was laden!

It was at sunset that we were set ashore on that loneliest, lovely rock, where the lighthouse looked down on us like some tall, black-capped giant, and filled me with awe and wonder. At its base a few goats were grouped on the rock, standing out dark against the red sky as I looked up at them. The stars were beginning to twinkle; the wind blew cold, charged with the sea's sweetness; the sound of many waters half bewildered me. Some one began to light the lamps in the tower. Rich red and golden, they swung around in mid-air; everything was strange and fascinating and new.

We entered the quaint little old stone cottage that was for six years our home. How curious it seemed, with its low, white-washed ceiling, and deep window-seats, showing the great thickness of the walls made to withstand the breakers, with whose force we soon grew acquainted! A blissful home the little house became to the children who entered it that quiet evening and slept for the first time lulled by the murmur of the encircling sea.

CELIA THAXTER.

72. Write a similar description of a town which you heard of as a child, longed to see, and afterwards visited.

SECTIONS 73–89

COMPARISON IN DESCRIPTION

It is sometimes easier to **compare** two objects than to describe either of them alone. Practice in **comparison** will help you to observe and to describe.

Study the objects, etc., mentioned below, and compare them. Ask yourself in what they are different; then in what they are alike. The differences will more readily attract your attention. Make notes as you observe; then group your observations according to a definite outline.

73. Compare the tomato and the grape.
Each is that form of fruit which is known as a berry.
Resemblances: — in structure (skin, pulp, seeds).
Differences: — in size, color, taste.

74. Extend the comparison of Section 73 to the tomato plant and the grapevine.

75. In the same way compare the beet and the turnip, or the squash and the cucumber.

76. Compare the cabbage and the cauliflower.

77. Compare the apple and the grape.

78. Prepare for a comparison between the lily and the violet. Make notes, from which your outline is to be arranged.

Violet. Wild, common, early in spring, small, purple, fragrant; found in dry places; in wet meadows, by roadsides; many varieties, white, purple, yellow; modest; loved by everybody.

Lily. Tall, stately, grows in gardens; very fragrant; pure white. Symbol of purity, used at Easter; very beautiful; not so common as violet; not so much loved.

Wild lilies. Yellow, red; growing in pastures or by the roadside.

79. Which flower is better known? Why?

Which should you choose for your garden? Why?

Which flower is more attractive to you? Why?

How should you describe the violet for a friend who has never seen one? the lily?

Compare the flowers as to place of growth; time of blossoming; appearance of stem; leaves and blossoms.

80. Compare the crow and the English sparrow.

Where found? Which more common? General appearance; size; color; marked feature; habits; voice or song. Why liked or disliked?

81. Compare the canary and the parrot after the same manner. Add to the outline, or subtract from it, as you think best.

82. Compare a rope and a chain.

a. As to uses.

b. As to structure.

83. Compare iron and gold.

a. Qualities.

b. Uses.

c. Value.

84. Compare the street you know best as seen by daylight and by evening light.

85. What are the differences between a holiday and a school day?

86. Compare a freight train and an express train. Make your own outline.

87. Describe the woods or fields you know best as they appear in May and in October.

88. Compare a courageous boy and a cowardly boy. Imagine what each would do under certain circumstances.

89. Compare colonial life in New York and in Virginia.

SECTION 90

CHARACTERIZATION

It is much harder to **describe a person** than to describe a thing or a place. As soon as we attempt it, we find ourselves considering not only his appearance, but his **character** as well, and we try to express our judgment of this in fitting words. Even when we intend to confine our description to a person's appearance, we almost always use some words or phrases that reveal our impression of his character. We speak of his "grave expression," his "earnest eye," his "kindly face," his "pleasant manner," and so on.

In stories, the writer usually adds to plain description such explanation, or such reports of action and behavior, as will reveal character. A man is known by his deeds, as well as by his looks.

In reading "Little Women," note how the characters are pictured. How does the author describe Jo's personal appearance? How does she indicate her character?

SECTIONS 91–109

91. Read the following passage; then write a similar description of some old man whom you have seen: —

At the head of the stairs an old man stood. His figure was small and shrunken, his hair long and snow-white. He wore a broad, soft felt hat, and had a brown plaid shawl across his bent shoulders.

92. In "The Village Blacksmith," Longfellow portrays the character of the smith, (1) by telling what he is, (2) by telling what he does, (3) by descriptions from which we may learn

something of his character. Read the poem and find each group; then write in your own words a description of the blacksmith.

93. Read Cooper's description of Harvey Breck ("The Spy," Chapter III, "in person the peddler was a man above the middle height," etc.) or Irving's description of Rip Van Winkle. Observe first, all that describes his personal appearance, and second, whatever shows his character.

94. There, too, our elder sister plied
Her evening task the stand beside;
A full, rich nature, free to trust,
Truthful, and almost sternly just,
Impulsive, earnest, prompt to act,
And make her generous thought a fact,
Keeping with many a light disguise
The secret of self-sacrifice. — WHITTIER.

Study this characterization; then learn it by heart.

95. What does Irving tell you in this description of Baltus Van Tassel? By what means does he make his character clear to you?

Old Baltus Van Tassel moved about among his guests with a face dilated with content and jolly as the harvest moon. His hospitable attentions were brief, but expressive, being confined to a shake of the hand, a slap on the shoulder, a loud laugh, and a pressing invitation to "fall to and help themselves."

96. Describe a lost child: — first, as she might be pictured to those who are searching for her; second, as she was found, in the woods asleep perhaps, or crying at the corner of crowded streets in a great city.

97. Describe the policeman at the crossing, the gateman at the station, or the cabman at the street corner.

98. Write a description of the Pied Piper.

99. Write a description of Polly at six, at sixteen, and at sixty.

100. Find in some story which you have read a description of some person. Observe whether the description refers to appearance or to character. Imitate the description, referring to some one whom you have known, but using an assumed name.

101. Read Whittier's "Barefoot Boy." How much of it refers to the boy's appearance? How much to his nature or character?

102. Write a description of some child whom you know. First, describe the child's appearance; second, his traits of character. Relate instances which indicate these traits.

103. Read the description of Sir William Phipps in Hawthorne's "Grandfather's Chair" (Part I, Chapter X).

Write a description of Phipps as a poor boy in Maine, "tending sheep upon the hills."

104. Describe some workman at his task: — for example, the miller; the farmer; the sailor.

105. Describe the appearance of an Indian child; an Eskimo child; a Chinese child.

106. Find a portrait which pictures an old-fashioned costume. Describe the person and the dress.

107. Describe the child mentioned in the following item: —

A young traveller arrived on the Saxonia yesterday, an orphan girl of seven years, sent from Liverpool, England, to her grandmother in Dakota. She came alone but, as may well be imagined, she found friends on the ship and did not lack the kindest care.

108. Describe some favorite character from history, or bring to the class a well-written description taken from some book.

109. Read the description of the provincial army in Hawthorne's "Grandfather's Chair" (Part II, Chapter VII).

Write a description of some parade or military company that you have seen.

SECTION 110

Read Macaulay's "Ivry." Tell the story of the battle briefly in your own words.

What does the poem teach you about the character of Henry of Navarre? Make notes of passages that show his character.

Write a short characterization of Henry, using your notes.

Write a short description of Henry, telling how you imagine he looked. Tell of his stature and bearing; his expression; his dress; his weapons.

SECTIONS 111–116

111. Read Browning's poem "How they Brought the Good News from Ghent to Aix." Tell the story briefly, in your own words.

112. Make up a story, telling how an American boy saved a frontier settlement by bringing the news of an attack planned by the Indians.

113. Tell the story of "Paul Revere's Ride." Make an outline of the poem.

114. Using your outline (Section 113), write the story of "Paul Revere's Ride" carefully, point by point, taking care that each paragraph deals with a particular incident.

115. Tell the story of Joaquin Miller's "Columbus" (Selections, p. 12). What does the poem teach you about the character of Columbus? What is the meaning of the last two lines?

116. Find an anecdote of Columbus, Drake, Cortez, Ponce de Leon, or Pizarro. Tell the story in your own words. Then write the anecdote, taking care to make good paragraphs. How does the anecdote show the character of the explorer?

SECTION 117

STUDY OF "HERVÉ RIEL"[1]

Study Browning's "Hervé Riel."

The story is very simple. Read the poem for the story. Be sure that you understand what happened. Note the incidents in the following outline: —

1. The French ships flee to Saint Malo, chased by the English fleet.
2. The pilots refuse to take the French ships into the harbor. (Why?)

[1] This section will serve as an outline for several lessons. A written composition may follow. Section 34 may be reviewed if the teacher thinks best. Sections 118–119 continue the study of the poem.

3. The French admiral, Damfreville, gives the order to run the ships ashore and destroy them. (Why?)

4. Hervé Riel interrupts, saying that he can pilot the ships into a safe harbor. (Who is Hervé? How came he to be on board?)

5. Hervé Riel pilots the ships through a narrow channel to a safe anchorage. The English come up too late.

6. The French admiral offers Hervé Riel his choice of a reward for his services.

7. Hervé Riel asks only for a holiday on shore and leave to visit his wife.

When you know the poem well, make an outline of your own.

Tell the story briefly, in your own words.

SECTION 118

Make notes of words or phrases in Browning's poem which give you an idea how Hervé Riel looked.

Write a description of Hervé Riel. Use your notes and your imagination. Remember any sailor that you have seen.

SECTION 119

Study the character of Hervé Riel.

Who is he? How does he happen to be on board the French ship? (Note the phrase "pressed for the fleet.")

He knows every rock, shoal, and bank.

He is indignant at the refusal of the other pilots. ("Are you cowards, fools, or rogues?" "Are you bought by English gold?")

He is patriotic.

He is brave and self-confident. ("'Here's my head!' cries Hervé Riel.")

He is modest and simple-hearted. ("Just the same man as before.)

He has a sense of humor. ("A beam of fun outbroke.")

He has a boyish longing for "a good whole holiday."

He loves his wife.

To the Teacher. — Other poems may be studied in this way. The pupil may be led to see how character is suggested in narrative even when the author gives no formal characterization. Such studies may be made the basis for written composition.

SECTION 120

Study the following characterization of Toby the Messenger from "The Chimes."

A weak, small, spare old man, he was a very Hercules, this Toby, in his good intentions. He loved to earn his money. He delighted to believe that he was worth his salt. With a shilling or an eighteenpenny message or small parcel in his hand, his courage, always high, rose higher. As he trotted on he would call out to fast postmen ahead of him to get out of the way, devoutly believing that in the natural course of things he must inevitably overtake and run them down; and he had perfect faith — not often tested — in his being able to carry anything that man could lift. — Dickens.

Make up a short story about Toby, or about some messenger or porter whom you know.

SECTION 121

LETTER-WRITING

The most common use of written composition is in **letter-writing.** Every one should know how to write a good letter, — that is, a letter which is well expressed and observes the accepted forms. There are two main classes of letters, — **familiar** or **friendly letters** and **business letters.**

A **friendly letter** aims to give pleasure to the person who receives it. Hence it should be agreeably written and well composed. If the writer is on very familiar terms with the friend to whom the letter is sent, he may express himself almost as freely as in ordinary conversation. Such

a letter should show the writer's individuality and it need not copy the style of anybody else. But, however unceremonious it is, it must conform to certain rules of composition.

Business letters are, of course, more formal in style than friendly letters. They deal with the practical affairs of life, and the writer and the recipient are often strangers to each other. It is highly important, therefore, that business letters should be so clearly expressed that there can be no mistake as to the writer's meaning. They should be well-constructed, carefully written in every way, and free from wordiness. In short, they should be **businesslike** in all respects.

The sentences of every letter must be clear and well-composed; they must be combined into paragraphs in accordance with the rules of writing, and an accepted form must be used for heading and address. Just as men have agreed upon a certain form of speech, so they have accepted certain forms for written communications. These will be pointed out in Section 122.

SECTION 122

THE PARTS OF A LETTER

Certain rules or customs of arrangement are followed by all educated persons in writing letters.

For example, a letter begins with a **heading**, which stands in the upper right-hand corner of the first page. This heading includes the **address** of the writer and the **date** of writing. Thus the person who receives the letter can tell at a glance how to address his reply. The date is equally important. "Can you not spend the day with me to-morrow?" writes Mary to her cousin. If the date is omitted from the heading, the cousin cannot be sure what day is meant by "to-morrow."

We see, then, that the **forms of arrangement** in letter-writing have been generally agreed upon because they are convenient, and that neglect of them may make trouble both for our correspondents and for ourselves. We should therefore take pains to follow these forms.

A letter consists of the following parts: —

I. The **heading.** — This should contain the writer's address and the date. Thus, —

260 Caroline St.,
Saratoga, N.Y.,
Jan. 7, 1910.

Hobart College,
Geneva, N.Y.,
Oct. 8, 1909.

Waco, Kansas,
Feb. 3, 1910.

Marshfield, Mass.,
Dec. 2, 1909.

For the position of the heading, see the letters on pages 353–355.

II. The **salutation.** — This takes various forms, according to the relation between the writer and the recipient. Thus,

Dear Madam,
My dear Madam,
Dear Sir,

My dear Sir,
Dear Sirs,
Gentlemen:

are appropriate salutations in business letters.

Dear Mr. Jackson,
Dear Mrs. Erroll,

My dear Mrs. Hatch,
My dear Miss Fernald,

are proper in friendly letters, or in business letters addressed to a person whom one knows well.

Dear James,
My dear John,
Dear Cousin Mary,

Dear Uncle,
Dear Edith,
My dear Elizabeth,

are proper in familiar letters. "My dear Mrs. Hatch" is more formal than "Dear Mrs. Hatch."

*

The salutation may be followed by a comma, by a comma and a dash, by a colon, or by a colon and a dash. The comma is least formal. In business letters, the colon (with or without the dash) is often preferred, especially after "Gentlemen."

For the position of the salutation, see pages 396–398. In formal business letters, it is usual to insert the name and address of the recipient before the salutation. See this arrangement in Nos. 1 and 2 on page 401. In more familiar letters, the address is often placed below the signature and at the left of the page (as in No. 5) on page 398, but it is frequently omitted altogether (as in No. 4).

III. The **body of the letter.** — This consists of the message itself. This should be legibly written, in paragraphs. It should also be carefully punctuated, and expressed in a style appropriate to the occasion.

IV. The **formal closing.** — This is merely a courteous phrase, indicating the relation in which the writer stands to his correspondent. Thus, in business letters, —

Yours truly,	Yours sincerely,
Very truly yours,	Sincerely yours,
Respectfully yours,	Very sincerely yours,

or, in familiar or affectionate letters, —

Faithfully yours,	Your loving son,
Yours cordially,	Yours, with love.

Observe that the forms given in the first list are not all suitable for every kind of business letter. "Yours truly" or "Very truly yours" will fit almost any such letter. The forms with "sincerely" are more intimate and less formal. "Respectfully yours" should never be used unless special respect is intended. It is proper in writing to a high official or to a person much older than one's self. In an ordinary business letter, however, it should not be used. When in doubt, write "Very truly yours," which is always safe.

V. The **signature.** — Except in very familiar letters, this is the name of the writer in the form which he habitually uses in signing a document.

When a lady writes a business letter, she should indicate whether she is to be addressed as *Miss* or as *Mrs.* This may be done by prefixing the title (*in parentheses*) to the signature: — (*Miss*) *Alice Atherton.* Or the proper form may be written below the signature, and at the left of the page.

VI. The **superscription** or **direction.** — This is written on the envelope, and consists of the name and address of the person to whom the letter is sent.

Mr. John Eliot Newell
65 State Street
Richmond
Virginia
[Or, — John Eliot Newell, Esq.]

Marks of punctuation are not needed at the ends of lines in the superscription, though they are used in giving the address inside the letter. An abbreviation, however, should of course be followed by a period (as *St.* for *Street*).

SECTION 123

FRIENDLY LETTERS

Here are five examples of informal friendly letters. Observe the **heading,** the **address,** the **signature,** and the material which makes up the **body of the letter.**

Note that the date is fully indicated in all these letters except the first, which is a hasty and informal note from a boy to his schoolmate. Here "Tuesday morning" is quite definite enough, since Tom is sure to receive the note almost immediately after it is written. But it is usually safer to give the date exactly, even in very informal letters.

I

[A note from Ned Maynard to his schoolmate, Tom Trent.]

LAKESIDE SCHOOL,
ASHBY, N.Y.,
Tuesday Morning.

DEAR TOM,

I have just had a letter from my mother, who asks me to invite you home for Thanksgiving. I do hope you can come. I want to show you all the places where I played when I was a small boy, and I want you to know my mother. So ask Mr. Ashley to let you off, and be ready to take the nine o'clock train with me Wednesday morning.

In haste, as usual,
NED.

II

[Tom's note to Mrs. Maynard.]

LAKESIDE SCHOOL,
ASHBY, N.Y.,
December 4, 1909.

MY DEAR MRS. MAYNARD,

Ned and I reached school safely last night after a pleasant journey. I want to tell you that you gave me one of the best times I ever had in my life. You know I have no home of my own, and it made me very happy to share Ned's home for the holidays. A boy likes that sort of thing, though he does n't always know how to say so.

Gratefully yours,
THOMAS TRENT.

III

[A girl's letter to her cousin.]

256 MORGAN STREET,
ELMWOOD, OHIO,
December 12, 1909.

DEAR MARY,

You cannot guess the piece of good fortune which has befallen me. I am to spend the winter in California. I can hardly believe that such good times are coming.

Aunt Mary has decided to go to California to escape the hard winter; and since she does not wish to be alone, she has invited me to go with her. I shall go to school there, so that I can join my own class next year. Think how much I shall learn by living in a far-away country. I have never been away from home before.

We may visit Alaska before we come back. Perhaps, too, we shall take the Canadian Pacific route home, for variety.

Of course I am excited; but mother says I must keep cool, for we leave next Monday and everything must be got ready before then. Do come to see me before I go, and promise to write very often while I am away.

Your loving cousin,
KATE MEADE.

IV

[An informal letter from a sister to her brother.]

260 CAROLINE ST.,
SARATOGA, N.Y.,
Jan. 7, 1910.

DEAR FRANK,

I reached Saratoga yesterday, after a very pleasant ride through the Berkshire Hills. The railroad follows the bed of a winding mountain stream which proved a very agreeable travelling companion.

Saratoga is quite as attractive in the winter as in the summer. One seldom sees such aspiring pines. You know I like trees.

I forgot my trunk key, like a goose. I left it on the hall table. Can you send it to me by return mail? Possibly you have sent it already. That would be like you.

This letter goes in haste, — merely to assure you of my safe arrival. But there is time to remind you that the best part of being here will be the letters from home. Write as often as you can.

Your loving sister,
MARGARET.

V

[A friendly letter from a gentleman to a business acquaintance.]

13 Chestnut Terrace,
Auburn, N.Y.,
Oct. 15, 1909.

Dear Mr. Thompson,

In our conversation last Tuesday, you referred to your son Robert, and mentioned his desire to make a walking tour through England and Wales.

To-day my cousin, Frank Meade, tells me that he intends to spend next summer in England, and that he is looking for a travelling companion.

Frank is a fine fellow, — well-bred, sensible, and trustworthy, a good comrade and an excellent traveller. He graduated from Cornell in '95, and has been abroad three times since.

It at once occurred to me that Robert might wish to accompany Frank. They would like each other, I am sure. If you care to consider the matter, I will ask Frank to call upon you, and you can talk it over together. He tells me that he intends to be in Rochester early next week.

Sincerely yours,
John F. Morgan.

Arthur S. Thompson, Esq.,
1120 Main St.,
Rochester, N.Y.

SECTIONS 124–130

124. Your friend, John Grant, who lives in Norway, Illinois, is to spend a month at your home. Write a letter telling him how he can reach you. Do not forget to tell him that you are looking forward to his visit with pleasure.

125. Write to your cousin, Esther Cook, who lives at Easton, Pennsylvania. Tell her what you did in the Christmas holidays.

126. Imagine that you have always lived in the city and that your uncle has invited you to spend the summer on his farm. Write (1) your uncle's letter of invitation ; (2) your reply.

127. One of your classmates has been ill in a hospital, but is convalescent. Write to him, telling what has happened at school during his illness. You will of course tell him that he has been missed, and that you are glad to hear of his recovery.

128. Your friend Edna Eaton writes to ask you about the place where you spent your last summer vacation. Reply, telling her why you think she would like the place.

129. Write to your grandmother in Vermont, saying that you hope to spend the Christmas holidays with her. Tell what you have been doing, why your parents wish you to go, and why you desire to make the visit.

130. You wish to organize a little club for the study of history. Write to your teacher, submitting your plan and asking advice. Write the teacher's reply. Write to two friends, asking them to meet you at a certain time and place, to consult about the plan.

SECTIONS 131–146

DESCRIPTIONS AND DESCRIPTIVE LETTERS

131. Imagine that you are writing during the first snow of the season. Describe what you see from your window.

132. You are spending a year at boarding school. Write home, describing the school.

133. You have made your first visit to a farm. Write to your cousin, describing the farm.

134. Describe your school as if you were seeing it for the first time and were giving your impressions in a letter to your father.

135. Describe an "obstacle race" at a picnic. (1) Tell how it was planned; (2) describe the obstacles; (3) briefly describe the boys who took part in the race; (4) describe the race itself.

136. Read that part of "Snow-Bound" which describes a family sitting about the fire in the evening. Then write a description of the scene.

137. Write a letter to your sister, describing a harvest scene from memory or imagination or both.

138. Describe some mill or factory which you have visited.

139. Write a description of a picture which you find in a magazine.

140. If you live in the country, describe the arrival of the mail at the post-office. If you live in the city, describe a fire-engine house.

141. Describe the country when it is parched with drought. In preparation, note the effect of drought in different places and upon different objects.

142. Write a description of the same country after a refreshing rain.

143. Write a description of a snowball contest in the school-yard.

144. Write a description of some person whom you have seen, but who is not known to the class. Call attention to character as well as to appearance.

145. Imagine that you are waked in the night by a fire in the neighborhood. Write a letter to a friend, describing the fire. Tell what you did, and what you saw. Describe the most exciting moment.

146. Write a descriptive letter from Paris; Edinburgh; Melbourne; St. Petersburg; Hongkong; Honolulu; Rome; Stockholm; Calcutta; San Francisco; Sitka; Galveston; Havana; New Orleans; Tokio; Liverpool; Florence; Genoa; Panama; Valparaiso; Quebec; Milwaukee; Los Angeles.

SECTION 147

BUSINESS LETTERS

Business letters should be very carefully written, for matters of importance depend upon them. They should be clear, definite, free from unnecessary details, and always courteously expressed. They are usually filed for future reference, and are therefore more permanent than friendly letters as well as more formal. A business letter is naturally more conventional and restrained than a friendly letter, and shows less of the writer's individual style.

The following are examples of **business letters.**

I

[A business letter, ordering books.]

OAKVIEW SCHOOL,
SYRACUSE, N.Y.,
Sept. 11, 1909.

MESSRS. ABBOT, CARNES & Co.,
21 Astor Place,
New York City.

GENTLEMEN:

Please send me, by express, C. O. D., fifty (50) copies of Stuart's "Note Books," No. 3.

We need the books at once, for we have just discovered that our supply is exhausted.

Very truly yours,
MARSHALL T. BROWN.

II

[A business letter, applying for a position.]

HANOVER, MASS.,
March 23, 1910.

MR. SETH STORY,
Whitman, Mass.

MY DEAR SIR,

I have just learned that you have advertised for a boy to serve as general assistant in your store, and I am writing to apply for the position.

I graduated last June from the Hanover High School, and since then I have been employed in the factory of L. M. Smith & Co., in this town. Before my graduation, I worked in a store during my vacations and on Saturdays. I am sixteen years old, and am strong and well. The Rev. A. E. Brown, of Hanover, says that he will recommend me.

If you will consider my application, I shall be glad to call at your store whenever you wish to see me.

Very truly yours,
JOHN W. MARDEN.

In each of these letters, observe that the writer is sending a definite message on a matter of business. Hence he confines himself to the point, and inserts nothing except what he thinks it is necessary for his correspondent to learn. Items of general news or subjects of merely personal concern, such as are appropriate in friendly letters, have no place in business communications.

SECTIONS 148–157

Refer back to the rules for letter-writing on pages 392–395, and use the appropriate forms in writing the letters which are required in the following exercises.

148. Write a note to the principal of your school, explaining your absence from a required examination. Express your regret, and ask whether you may be allowed to take the examination at another time.

149. You wish to find work to do during the vacation. Write to Mr. James S. Brown, a farmer who lives near your town, and who knows you, asking him if he will employ you. Tell him why you wish to earn money.

150. Your class is arranging a sleigh-ride and you are the business agent. Write the letters which will be necessary: — first, to secure the principal's consent; second, to hire the horses, sleigh, and driver, and to determine the route. Be sure that no necessary detail is omitted. Make an outline for each letter.

151. You wish to sell your sled, and have learned that Mr. Albert Ambrose wishes to buy one for his son. Write to him, describing your sled, naming your price, and asking him if he wishes to purchase it.

152. The boys of your school wish to use a certain vacant lot as a playground. They think it could be used for skating in winter, at slight expense. Write to the owner, describing the place, and asking him on what terms it may be hired.

153. Write the owner's reply, expressing his pleasure in the plan, and freely granting the use of the lot, provided the neighbors are courteously treated by the boys.

154. Write a letter to the Secretary of the Woman's Club in your town, asking if your class may present designs for a poster to be used in advertising their Christmas fair.

155. You will leave school next June, and must find some work to do. Write to a merchant in your town, and ask for employment. State your qualifications, and your desires. Be sure to enclose a stamp.

156. You have carelessly broken a window in a vacant house. Write to the owner, explaining the accident, apologize, and offer payment.

157. Apply for a position in a library, and ask for a personal interview with the librarian.

SECTIONS 158–164

THE BEGINNING OF A BUSINESS LETTER

The first sentence of a business letter often introduces the writer and his business to the person to whom the letter is addressed. Thus, one might say, "Having read in the 'Herald' your advertisement for a clerk, I am writing to apply," etc., or "The Senior Class of the Denver High School is planning a sleigh-ride, and I am writing to learn your terms for," etc. If this first sentence clearly introduces the subject, the reader knows at the outset what the letter means; otherwise he may be confused. A mere order or direction (like No. 1 on page 401) may omit the introduction. In a continued correspondence a letter usually begins with an acknowledgment of the receipt of the letter to which the writer is replying.

159. Review the exercises in Sections 148–157, and compose appropriate introductory sentences when they are necessary.

Write the opening sentence for each letter described in the following list: —

160. Mr. Jones, merchant, recommends his clerk, Abel Perkins, to a merchant in a neighboring city, where Abel is to live.

161. Miss Mary Altdorf writes to the postmaster in a country town to learn the names of summer boarding houses in the vicinity.

162. A boy who desires occupation during the holidays writes to the proprietor of a large store.

163. Your class desire to visit a mill in a manufacturing town, and you write to get the owner's permission.

164. You wish to engage a dressmaker, and write making inquiries as to her terms and engagements.

SECTIONS 165–167

THE ENDING OF A BUSINESS LETTER

Though no words should be wasted in a letter of business, the writer should always remember that courtesy is never thrown away. An abrupt ending may seem sharp and discourteous, even when no offence is intended. Take pains to close your letter with a thoughtful phrase or sentence which shows your consideration for the reader. Thus, in your letter to the school principal (p. 402) you may say, "Thanking you for your attention to the matter, I am, Yours sincerely"; or, when you apply for a letter of recommendation, you may say, "I am asking you to add to the many kindnesses which you have already shown me."

Here, again, a brief order needs no such addition; it ends merely with the formal phrase and signature (see No. 1, p. 401). Many business men, however, insist upon the polite wording of the simplest letter. Instead of "Please reply at once," you may say, "I shall appreciate a reply at your early convenience," or "A reply at your early convenience will oblige."

166. Review the exercises in Sections 148–157, and compose appropriate sentences or phrases with which to close the letters.

167. Make appropriate phrases or sentences for ending the letters described in Sections 160–164.

SECTIONS 168–170

THE STUDY OF WORDS

There are several ways in which you may increase your knowledge of language and learn to use new words. If you attend carefully to the unfamiliar words which you meet with in your reading, — repeating, perhaps, the sentences in which they occur, — you will make them your own. If you are not sure what they mean, you should turn to the dictionary. As soon as you have settled the meaning, take pains to use the word until it becomes fixed in your vocabulary. Use it in written as well as in oral composition. You will be helped by making lists of such words, and by reading over the lists frequently, until the sound and the form of each word become familiar. Then invent sentences in which the word seems to you to be properly used. A little attention will make your vocabulary grow rapidly.

169. Write words which would naturally be used in describing your desk, your schoolhouse, an apple, an orange, a locomotive, a boat, a book, a house, a bridge, a church.

170. Turn to a page in your geography or history, and make a list of the words which you are not accustomed to use in conversation. Use ten of these words in written sentences.

SECTION 171

Select from the following sentences ten words which attract your attention, and use them in appropriate sentences of your own: —

1. A pebble may stop a log; a tree branch may turn an avalanche.

2. A local tradition says that two hundred horses and fifteen hundred men were lost in the charge.

3. Along the shore of the mournful and misty Atlantic linger a few Acadian peasants.

4. In the furrowed land the toilsome and patient oxen stand.

5. They were gathered together from all parts of the great, free, enlightened, and prosperous empire.

6. The maintenance of this host involved a heavy expenditure.

7. The cynic is the human owl, vigilant in darkness and blind to light.

8. There remains to us a great duty of defence and preservation.

9. Now the Storm-blast came, and he was tyrannous and strong.

10. A chicken is beautiful and round and full of cunning ways, but he has no resources for an emergency.

11. Driven by the persecution of centuries from the Old World, she had come to seek shelter in the New.

SECTION 172

SYNONYMS

The English language is rich in **synonyms**, that is, in different words which express the same or nearly the same idea. Thus, *angry*, *irritated*, *vexed*, *wrathful*, *infuriated*, are synonyms. Their sense is in general the same, although they do not all convey the same shade of meaning. A knowledge of synonyms and of their differences in sense is of great importance in the expression of thought. It enables us to speak with greater clearness and accuracy, and gives variety to our sentences.

Look in your dictionary and find one or more synonyms for the following words: — *nation*, *liberty*, *happy*, *proud*, *strong*, *struggle*, *weak*, *fear*. Use each synonym in a sentence. If your sentence does not make clear the exact meaning of the synonym, show how its meaning differs from the others which you have selected. Refer to your dictionary whenever you are in doubt.

SECTION 173

Find a synonym for each word in the following exercises. Then use both words in sentences, showing the difference in meaning.

1. Abbreviate, error, omit, destroy, get.
2. Speech, combine, throw, answer, careless.
3. Cruel, kind, trouble, inquiry, upon.
4. Pardon, toil, destine, seldom, useless.
5. Instruction, energy, recollect, saunter, progress.
6. Confess, affectionate, suppose, regard, join.
7. Accident, purpose, remain, return, absolute.
8. Mistake, follow, several, passive, conquer.
9. Proud, impertinent, discourse, journey, garments.[1]

SUBJECTS FOR COMPOSITION

To the Teacher. — The following subjects in narration, description, characterization, and exposition afford a wide choice for study and practice.

"The Spy" (by James Fenimore Cooper). — (1) The Loyalists (or Tories) in New York (Chapter II). Who were they? How did they act? (exposition.) (2) Read the description of Harvey Birch (Chapter III). How does the description show his character? (3) Tell in your own words the story of Harvey Birch's escape (Chapter IX). (4) Tell some other story of a narrow escape. (5) Tell the story of the meeting between Dunwoodie and Birch (Chapter XIX). (6) Who were the Skinners? Who were the Cowboys? (7) What is meant by the Neutral Ground? [Nos. 6 and 7 may be used for exposition.] (8) Find some anecdote of New York life in the Revolution. Write the anecdote in your own words.

"A Christmas Carol" (by Charles Dickens). — (1) Description and character of Scrooge (Stave I) (see p. 456, below). (2) Scrooge Revisits his Old School (II). (3) Tiny Tim (III). (4) The Cratchits' Christmas (III). (5) Scrooge Makes Amends (V).

"The Story of Sonny Sahib" (by Sarah Jeannette Cotes). — (1) Sonny is Received by the Maharajah (story with description) (Chapter IV). (2) Description of the Maharajah (Chapter IV). (3) How Sonny Saved Moti (Chapter V). (4) The Cartridges (Chapter VIII). (5) Sonny Escapes from the Palace (Chapter IX). (6) Sonny Refuses to Tell (Chapter X).

[1] For other exercises, see page 449. For antonyms, see page 450.

"Micah Clarke" (by Sir Arthur Conan Doyle). — (1) How Micah Picked up Decimus Saxon (Chapter IV). (2) Decimus and the Bloodhounds (Chapter X). (3) Sir Jacob Clancing's Laboratory (Chapter XI). (4) Description of Stephen Timewell (Chapter XVII). (5) Description of Monmouth (Chapter XX). (6) The Smugglers' Cave (Chapter XXIII). (7) The Fight in the Cathedral (Chapter XXVIII). (8) Judge Jeffreys (Chapter XXXIV).

"Tom Brown's School Days" (by Thomas Hughes). — (1) A Jingling Match (exposition) (Part I, Chapter II). (2) Farmer Ives (Part I, Chapter III). (3) The Game of Hare and Hounds (Part I, Chapter VII). (4) What is a Fag? (Part I, Chapter VIII). (5) Character of Flashman (same chapter). (5) Tom and the Gamekeeper (Part I, Chapter IX). (6) Martin's Den (Part II, Chapter III).

"Captains of Industry" (by James Parton). — (1) Story of Putnam and the Wolf. (2) Describe Peter Force's library. (3) Robert Owen and the Factory Manager (anecdote with conversation). (4) How John Duncan Learned about Plants. (5) Horace Greeley Trying to Find Employment. (6) Why Peter Cooper Founded the Cooper Institute. (7) Postage in Old Times (with the story of the poor girl and the letter in "Sir Rowland Hill"). (8) Benefits of Cheap Postage (exposition).

"Captain January" (by Laura E. Richards).— (1) The Rescue of Star from the Wreck (Chapter II). (2) Describe Star's room in the tower (Chapter V). (3) How Star Refused to Leave Captain January (Chapter V).

"Polly Oliver's Problem" (by Kate Douglas Wiggin). — (1) Describe the sitting-room "where Polly sat with her mother" (Chapter I). (2) Describe the "piazza-corner" (Chapter II). (3) Miss Denison's Kindergarten (Chapter II). (4) Read Polly's first letter to Margery (Chapter V). Imagine that you are in a camp in the Adirondacks. Write a letter to a friend of your own age in Albany. (5) Write a letter from Mrs. Chadwick to Mrs. Oliver, telling how the boarding-house prospers (Chapter IX). (6) Write a short story, "How Polly Met the Lady in Black" (Chapter XI). (7) Polly Telling a Story to the Children (Chapter XVIII).

"Gray Lady and the Birds" (by Mabel Osgood Wright). — (1) Explain why birds migrate (Chapter III; compare Chapter XI). (2) Describe a gathering of birds at the "Adirondack Lunch-Counter" (Chapter V). (3) The Ostrich (Chapter VI). (4) Read Tommy's description of a "Dirt Swallow" (Chapter VIII). Write a description, trying to improve Tommy's English. (5) Tell the story of Jacob and the crow (Chapter IX). (6) The Crow in Winter (Chapter IX). (7) Write the story of the poem "The Early Owl" (Chapter XII). (8) Write a story of your own, illustrating the same proverb. (9) Protection of Game Birds (Chapter XIV). (10) Describe the seashore after a great storm (Chapter XVI). (11) The Use of Gulls (Chapter XVI). (12) Describe the Birds' Christmas Tree (Chapter XVII). (13) The Chimney Swallow (Chapter XXV).

Part Two

SECTION 174

NARRATION, OR STORY-TELLING

Stories, long or short, in prose or verse, form a large and delightful part of literature. To **read good stories** is, as we all know, an agreeable way of passing the time. But that is not all. It broadens our knowledge of men and things; it deepens our understanding of character; it makes life mean more to us. In other words, it enlightens and educates us.

Writing stories is also a useful exercise, even if the stories are not very remarkable. It gives training in composition, and it also makes us more attentive to what is going on in the world, and helps us to see the meaning of our own experiences. Besides, it enables us to appreciate better the stories which we read, and so assists us in our study of literature.

You have already written a good many stories, — some of them based on your reading, others drawn from the storehouse of your own experiences and memories. Thus you have been practising **narration,** — for **narration is merely the art of telling a story well.**

Perhaps the easiest form of narration for all of us is that in which we recite our own experiences. Some of us record each day's events in the form of a diary; others, away from home, write journal letters, — another form of the diary; while a few persons, whose lives are uncommonly eventful or useful, write the entire story of their experiences in the form of an autobiography.

With the help of the following exercises, you may practise such simple narration. Remember that your story should be arranged in the **natural order of the events.**

SECTIONS 175–188

175. Write in their order, in the form of a diary, the events of to-day. Emphasize the things which have been of greatest interest to you.

176. Imagine that your mother has gone away to make a long visit and that the children of the family are by turns writing her a diary-letter. Write such a letter to cover a week's time.

177. Mary Allis, a student in your class, was ill and obliged to be absent from school for a month. Write the diary of a week after she had begun to recover and to receive messages and visits from friends.

178. You spent a month last summer on a farm in the country. Write a diary, describing the principal events of one week.

179. Imagine that you have necessarily left school and have been employed in a mill. Write a diary, giving the experiences of the first week in your new surroundings with the unfamiliar tasks.

180. You have just come to live in a new town and are attending a new school. Write a diary, describing your experiences during the first week of school.

181. You have made a journey from your own home to a town in a neighboring state. You were absent from home a week. Write a diary, relating the important events of the week.

182. Imagine a home in the city, with a family including father, mother, grandmother, a boy of fourteen, and a girl of twelve. Write the boy's diary, describing the events of one week in the winter.

183. Write the grandmother's diary for the same week.

184. Write a diary which shall describe the events of Christmas week in a certain family. Determine what the conditions of the family are, where they live, what the events of the week shall include, and select the individual who is to write the diary. Be sure that the incidents are presented from his point of view.

185. You are away at school. Write a letter to your mother, describing the events of one day. You will remember that she is interested chiefly in matters that concern you.

186. Your father and mother are travelling in Europe, while your older sister takes care of the family at home. Write a letter, describing the events of one week, and expressing interest in the journey which your parents are taking.

187. You have lived all your life in Vermont. Your father contemplates moving to California and visits Los Angeles to determine whether he will settle there. Write the letter in which he describes California and says he has decided to move the family before winter.

188. Reply to the letter in the preceding exercise.

SECTION 189

Study the following brief anecdote; make an outline; then rewrite the story from memory.

Compare your narrative with the original.

THE WHISTLE

When I was a child of seven years old, my friends, on a holiday, filled my pocket with coppers. I went directly to a shop where they sold toys for children, and, being charmed with the sound of a whistle that I met by the way in the hands of another boy, I voluntarily offered and gave all my money for one. I then came home, and went whistling all over the house, much pleased with my whistle, but disturbing all the family.

My brothers and sisters and cousins, understanding the bargain I had made, told me I had given four times as much for it as it was worth; put me in mind what good things I might have bought with the rest of the money; and laughed at me so much for my folly that I cried with vexation; and the reflection gave me more chagrin than the whistle gave me pleasure.

This, however, was afterwards of use to me, the impression continuing in my mind; so that often, when I was tempted to buy some unnecessary thing, I said to myself, "Don't give too much for the whistle!" and I saved my money.

As I grew up, came into the world, and observed the actions of men, I thought I met with many, very many, who "gave too much for the whistle." — FRANKLIN.

What is the meaning of the last paragraph of the story?

SECTION 190

ACTION AND ARRANGEMENT IN NARRATION

The most necessary thing in narration is **action** and **movement.** If there is no action, — that is, if nothing *happens*, if nothing is *done*, — there is, of course, no story.

But it is not enough for a story to have **incidents**: the incidents must have some **connection** with each other, and must be arranged in some kind of **order.** Otherwise the story will not, as we say, "hang together," and nobody will be able to follow it.

Turn to Franklin's anecdote of "The Whistle" (p. 411). You observe that the incidents all have something to do with each other, — they are all connected, and you could not omit one of them without injuring the story. Compare your own "reproduction" with the original, and see if you have left out anything.

You also note that the incidents in "The Whistle" are **properly arranged.** They come in the order in which they actually occurred. This **order of time** is the natural arrangement in narration, and should always be followed unless there is a particular reason for departing from it. We have all heard stories told in which the narrator forgot to mention some incident in its proper place, and had to go back and put it in. This is very confusing, and, if it happens often, it makes the story tedious and hard to understand. In narration, therefore, you should make up your mind just what incidents you mean to bring in, and then you should take care to tell them in their natural order.

SECTION 191

Study the following narrative, observing both the **connection of the incidents** and their **arrangement**. Note also the division into paragraphs.

CONSCIENCE

When a little boy in my fourth year, one fine day in spring my father led me by the hand to a distant part of the farm, — but soon sent me home alone.

On the way I had to pass a little "pond-hole" then spreading its waters wide. A rhodora in full bloom — a rare flower in my neighborhood — attracted my attention and drew me to the spot.

I saw a little spotted tortoise sunning himself in the shallow water at the foot of the flaming shrub. I lifted the stick I had in my hand, to strike the harmless turtle; for, though I had never killed any creature, I had seen other boys destroy birds, squirrels, and the like, out of sport, and I felt a disposition to follow their example.

But all at once something checked my little arm, and a voice within me said, clear and loud, "It is wrong!"

I held my uplifted stick in wonder at the new emotion, — the consciousness of an inward check upon my actions, — till the tortoise and rhodora both vanished from my sight.

I hastened home and told the tale to my mother, asking what it was that told me it was wrong. She wiped a tear from her eye and, taking me in her arms, said, "Some men call it conscience, but I prefer to call it the voice of God in the soul of man.

"If you listen to it, and obey it, then it will speak clearer and clearer, and always guide you right. But if you turn a deaf ear and disobey it, it will fade out little by little, and leave you all in the dark and without a guide. Your life depends upon heeding this little voice."

I went off to wonder and to think it over in my poor childish way. But I am sure no other event in my life has made so deep and lasting an impression on me. — PARKER.

SECTION 192

Read Hawthorne's story of "How Cadmus Sowed the Dragon's Teeth."[1]

You will notice two things that help to make this a good story: — (1) there is plenty of **action** and **movement**; (2) the incidents are properly **connected** and **arranged**. The **action** makes the story lively and interesting; the **arrangement** makes it easy to follow.

Study the paragraphs in the story. Observe that each paragraph deals with a particular point or incident, — or, in other words, that the paragraphs have **unity**.

Make an outline or plan of the story.

To the Teacher. — Hawthorne's story is selected because it is probably familiar to the pupils and because it is excellent narrative in every way. Other material for this study may be found in abundance in Hawthorne's "Wonder Book" and "Tanglewood Tales," in Kipling's "Jungle Books," in "Robinson Crusoe" (for example, "The Footprint in the Sand"), in Church's "Iliad (or Odyssey) for Boys and Girls," etc.

If necessary, the pupils may review some of the lessons on paragraphs (Sections 24–35).

SECTION 193

Make an outline of the story which is told in Sills's poem "Opportunity" (Selections, p. 21). Then write the story in prose, using your outline.

To the Teacher. — Other short narrative poems may be studied in the same way, either at this point or later (see p. 420). A large selection of subjects from books familiar to the pupils may be found on pages 407, 408, 456, 457. These subjects may be used as occasion requires.

SECTION 194

Read the following anecdote; then write it as you would tell it to a friend.

[1] "Tanglewood Tales," "The Dragon's Teeth," near the end (beginning "But do not you suppose it made Cadmus sorrowful?" and ending "while awaiting the word of command," — fourteen paragraphs in all).

THE CAPTIVE DOVE

When I was a child, the fowlers used to bring to our house, towards autumn, beautiful ring-doves, all stained with blood. Those that were still alive they gave to me, and I took care of them with the love of a mother for her children. Some of them I succeeded in curing. As they recovered their strength, they grew sadder and sadder, and refused to eat. As soon as they could spread their wings, they fluttered about the cage and dashed themselves against the bars. They would have died if I had not set them at liberty. So I was accustomed — selfish child though I was — to sacrifice the pleasure of possession to the pleasure of generosity.

It was a day of keen emotion, of triumphant joy, and of uncontrollable regret when I took one of my doves to the window. I gave it a thousand kisses. I besought it to remember me and to come back and feed on the tender beans that grew in my garden. Then I opened my hand, but closed it again instantly, to hold my little friend. I continued to kiss it with a swelling heart and eyes full of tears. At last, after long hesitation, I put it on the window-sill. It remained motionless for a time, — amazed, almost terrified at its own good fortune. Then it flew away, with a little cry of joy which pierced me to the heart. For a good while I followed it with my eyes; and, when it had disappeared behind the mountain ash-trees of the garden, I wept bitterly, and worried my mother for a whole day by looking ill and dispirited. — GEORGE SAND.

SECTION 195

THE POINT OF A STORY

Every story, however simple, should have some **point;** otherwise there is no reason for telling it. Further, the point should be **clearly brought out,** so that no intelligent person can have any excuse for missing it. If this is not done, we must expect to hear such remarks as "What is the *point?*" or "I don't see the *point,*" when our story is finished. Many a good story is spoiled by the narrator's failure to bring out the point.

What is the point of "The Whistle" (p. 411)? of "Conscience" (p. 413)? of "Opportunity" (p. 414)? of "The Captive Dove" (p. 415)? of the selection from "Tom Brown's School Days" (p. 417)?

To the Teacher. — It may be necessary, now or hereafter, to warn the pupils that they must not always expect to find the point of a story so clearly and emphatically brought out as in the examples. If, for instance, the purpose of a story is merely to delineate character by means of action, then the character itself is the point, and we may look in vain for climax and resolution. At this stage of the pupil's training, however, the narratives selected for study should be mainly such as reveal their structure and their point without much searching.

SECTION 196

SELECTION OF DETAILS IN NARRATION

No story can *tell everything* that was said and done. In keeping a diary, you record only the special events that are worth remembering, and these enable you to call to mind what happened on any particular day. So, in telling a story, you must pick out **certain incidents** which stand out in your mind, and pass over in silence a great many details which are not worth mentioning or which the hearer or reader can supply for himself.

Suppose, for example, you wish to tell about a runaway accident that you saw on your way to school. You begin, perhaps, with the words, "As I was walking to school this morning." You do not tell at what time you got up, or what you had for breakfast, or what books you were carrying when you left the house, or what streets you walked through before you saw the runaway horse. On the other hand, you may need to mention some of these details if they have anything to do with the main point of the story. If, for instance, you were rather late in starting for school, and first saw the horse when you were crossing some street in a hurry, and came near being knocked down by

him, — then the facts that you overslept, and had to hasten through your breakfast, and run most of the way to school would be **significant details.**

In narration, then, it is necessary to decide what to put in and what to leave out, — in other words, to **select one's material.**

SECTION 197

Read this selection from "Tom Brown's School Days," and observe the details which are noted. How does each help the story or the picture?

Tom tumbled out of bed at the summons of Boots, and proceeded rapidly to wash and dress himself. At ten minutes to three he was down in the coffee-room in his stockings, carrying his hat-box, coat, and comforter in his hand; and there he found his father nursing a bright fire, and a cup of hot coffee and a hard biscuit on the table.

"Now then, Tom, give us your things here, and drink this; there 's nothing like starting warm, old fellow."

Tom addressed himself to the coffee, and prattled away while he worked himself into his shoes and his great-coat, well warmed through, — a Petersham coat with velvet collar, made tight, after the abominable fashion of those days. And just as he is swallowing his last mouthful, winding his comforter round his throat, and tucking the ends into the breast of his coat, the horn sounds, Boots looks in and says, "Tally-ho, sir"; and they hear the ring and the rattle of the four fast trotters and the town-made drag, as it dashes up to the Peacock.

"Anything for us, Bob?" says the burly guard, dropping down from behind, and slapping himself across the chest.

"Young genl'm'n, Rugby; three parcels, Leicester; hamper o' game, Rugby," answers Ostler.

"Tell young gent to look alive," says Guard, opening the hind-boot and shooting in the parcels after examining them by the lamps. "Here, shove the portmanteau up atop — I 'll fasten him presently. Now then, sir, jump up behind."

"Good-bye, father, — my love at home." A last shake of the hand. Up goes Tom, the guard catching his hat-box and holding on with one hand, while with the other he claps the horn to his mouth. Toot, toot, toot! the ostlers let go their heads, the four bays plunge at the collar, and away goes the Tally-ho into the darkness, forty-five seconds from the time they pulled up; Ostler, Boots, and the Squire stand looking after them under the Peacock lamp.

"Sharp work!" says the Squire, and goes in again to his bed, the coach being well out of sight and hearing.

Tom stands up on the coach and looks back at his father's figure as long as he can see it, and then, the guard having disposed of his luggage, comes to an anchor, and finishes his buttonings and other preparations for facing the three hours before dawn, — no joke for those who minded cold, on a fast coach in November, in the reign of his late majesty. — THOMAS HUGHES.

SECTION 198

Tell the story of a sleigh-ride, which took place on a very cold moonlight evening. Include such details as will emphasize the cold. Use the following outline: —

1. The purpose of the ride.
2. The members of the party.
3. The meeting place.
4. The preparation.
5. The ride.
6. The accident.
7. The recovery.
8. The return.

SECTION 199

Tell the story of a fire, using the following outline: —

1. The alarm: midnight, winter, bitter cold; bells, whistles, cries of fire.
2. The scene: crimson sky, schoolhouse in the midst of the Common ablaze, crowd of people, dense smoke, engines.

3. Boy, unobserved till too late, climbs in at window to save his books. Appears at window; is overcome with smoke and heat; falls back.
4. Rescue of boy.
5. Falling of roof: spectacle.

SECTION 200

CLIMAX AND RESOLUTION

We have seen that the incidents in a story should be properly arranged, — usually in the order of time. Now if the story is a good one, — if it is worth telling at all, — it will grow more and more interesting as it goes on, until it reaches the most interesting incident of all, — and then it should come to an end without unnecessary delay, so that the hearer's or reader's interest shall not have time to cool. In other words, a story should follow the principle of the **climax**.

Climax is a word taken into our language from the Greek, and meant originally "ladder." You will easily see why it is applied to the arrangement of incidents in a story in which the reader's interest is always *rising*.

In this book, the term **climax** will be used to denote the most interesting point or incident in a narrative.[1]

Thus, in "The Whistle" (p. 411), the climax is the child's bursting into tears when he realizes how foolish he has been. In the extract from "Tom Brown" (p. 417), it is the departure of the coach. In "Conscience" (p. 413), it is the boy's question, "What was the voice?" and his mother's answer, "It was the voice of God."

[1] The term *climax* applies in strictness to the whole series arranged in what may be called "the ascending order." Its employment to denote the "highest point" or "acme" of the series is, however, established in English by continuous usage extending over more than a hundred years.

SECTION 201

Read "The Skeleton in Armor."

Make a list of the main incidents.

How do they illustrate the principle of **action**?

How are the incidents arranged? Observe how they rise in interest.

What is the **climax** or highest point of the action?

SECTION 202

Study one or more of the poems in the following list according to the plan in Section 201: —

"Lucy Gray," by Wordsworth.
"Tubal Cain," by Charles Mackay.
"Columbus," by Joaquin Miller.
"The Finding of the Lyre," by Lowell.
"Lord Ullin's Daughter," by Campbell.
"Bonny Dundee," by Scott.
"Skipper Ireson's Ride," by Whittier.
"Sennacherib," by Byron.
"Sir Patrick Spens."
"The Wreck of the Hesperus," by Longfellow.
"Hiawatha's Fishing," by Longfellow.
"Paul Revere's Ride," by Longfellow.
"The Song of the Camp," by Bayard Taylor.

SECTION 203

Tell briefly, in your own words, the story of "The Skeleton in Armor," taking care to bring out the climax forcibly. Then write the story.

Reproduce in the same way, — first orally, then in writing, — the other poems in the list (Section 202).

SECTION 204

THE CONCLUSION IN NARRATION. I

Read the following anecdote: —

Four-year-old Robbie had been ill for a fortnight. Getting better, he went about his play as usual, but his little hands were limp and weak. He dropped his playthings, came to his mother's chair, and, leaning against her side, said wearily, "Take me up, mamma! I feel just like a broken toy."

The story ends, you notice, with the **point** for the sake of which it is told. In other words, it ends when the **climax** is reached. This is usually the best way to bring a short anecdote to a close, for, when the point has been properly brought out, there is nothing more to be said, and any further talk would weaken the effect.

Find some anecdote or short story that ends with the point or climax, and be prepared to tell it orally. Make the point clear, and stop when the climax is reached.

To the Teacher. — This exercise may be extended and varied by letting each pupil write out the story told by some other member of the class.

SECTION 205

Write some story of your own experience which may properly end with the climax.

SECTION 206

THE CONCLUSION IN NARRATION. II

As we have seen in Section 204, a story often ends at the climax. Frequently, however, especially in stories of some length, such an ending would leave the story unfinished.

Suppose you were telling about a boating adventure of four boys. The boat was upset. Three of the party, not knowing how to swim, clung to the boat and waited for help. The fourth tried to swim ashore, but his strength gave out and he sank. Just then a man who was felling trees in the woods near by and who had heard cries for help, came running down to the shore. He plunged in and rescued the drowning boy.—This rescue might well be the climax of the narrative. But you certainly would be expected to tell how the rest of the party reached the shore, and to give such other information as would bring the whole adventure to a satisfactory end. Thus your story would continue, beyond the climax, until you had provided answers to any reasonable questions that your readers might ask.

That part of the story which follows the climax and clears up whatever is left to be told is sometimes called the resolution.

SECTION 207

Write a story, in the first person, telling of an adventure similar to that described in Section 206. Take particular pains with the concluding paragraph. See that it contains everything that is necessary, but do not make it too long.

Above all things, do not end your story with a commonplace moral or a bit of "fine writing." The conclusion ought to seem natural, not artificial. It should not look as if it were "tacked on" for the mere purpose of "saying something at the end." If you cannot think of a "good ending," the reason may be that you have really finished already.

SECTION 208

Examine the conclusion in "The Whistle" (p. 411). You will notice that it explains why the story was told.

Write a short story from your own experience,—real or imaginary,—illustrating how one may "give too much for the whistle." Try to bring out the moral without explaining it.

SECTION 209

Study the poems mentioned in Section 202, with reference to climax and conclusion.

SECTION 210

THE INTRODUCTION IN NARRATION. I

A short story often begins with an **introductory paragraph** naming and describing the characters, telling where the scene is laid, or giving some other information which the reader needs. In some cases the introduction is intended chiefly to arrest the reader's attention or to rouse his curiosity.

In "The English Lark" (p. 360), for example, the first paragraph describes the scene and tells why the miners have come together.

In Longfellow's "Wreck of the Hesperus," the introduction consists of two stanzas. The first informs us that the story concerns a schooner named "Hesperus," and adds that the skipper had taken his daughter with him on the voyage; the second describes the daughter. The tale of the wreck begins with the third stanza.

The introduction should not be too long, or it will be likely to discourage the reader, who usually wants to get at the story itself without unnecessary delay. There is only one general rule: **the shorter the story, the shorter the introduction.** A brief and simple anecdote may need none at all, or not more than a single sentence. You must decide for yourself, in each case, whether your story needs an introduction or not, and, if it does need one, what it shall contain.

It is sometimes a good plan to write your story with an introduction, and then, when you have finished, to consider whether the introduction is of any use. If you find — as

you often will — that several things which you have put into it are made perfectly plain, without it, in the later course of the narrative, you will have no doubt that the introduction ought to be cut down. And perhaps you will discover, when you have thus reduced it to its lowest terms, that what is left can also be brought into the body of the story, so that the introduction may disappear altogether. On the other hand, if the introduction seems to contain facts that are necessary to a full understanding of the story, you may take that as proof that it is needed, particularly if it is interesting in itself.

SECTION 211

Study the following poems with reference to the introduction: —

"Paul Revere's Ride," by Longfellow.
"In School Days," by Whittier.
"Lucy Gray," by Wordsworth.
"The Pied Piper of Hamelin," by Browning.

SECTIONS 212–215

Write a brief introduction for one of the stories in the following list: —

(1) A Day's Mountain-Climbing; (2) How the Old Horse Saved his Master's Life; (3) A Fire in the Schoolhouse; (4) A Bad Bargain; (5) An Adventure in the Woods; (6) Mary's First Visit to the City; (7) Mary's Day at the Farm; (8) A Stray Dog; (9) An Encounter with a Tramp; (10) How Jack Flagged the Train.

Give your introduction to one of your classmates and let him write down, in proper order, brief titles for the incidents of the story.

213. Write the story according to the plan suggested by your classmate.

214. Study the introduction according to the directions in Section 210, and see if you can cut it down.

215. Rewrite the story so as to bring into the body of it everything of importance that you had put into the introduction.

SECTION 216

THE INTRODUCTION IN NARRATION. II

A narrative often begins, so to speak, in the middle. The first sentences may introduce us to the characters in action or in the midst of a conversation.

In such cases the explanatory matter, — if it is not included in the conversation, — is given later, when the opening scene has been concluded.

Thus, in Shakspere's "Julius Cæsar," the first scene shows us the Roman workmen making riotous holiday, and the magistrates rebuking them. In the second scene we learn the real subject of the drama, — the plot against Cæsar and its results.

Find some tale or drama which begins with action or conversation. Show at what point the explanatory matter is brought in.

SECTION 217

In Lowell's poem, "The Singing Leaves," the story opens with a conversation, from which we learn all that we need to know of the circumstances.

Read the poem until you know the story well.

Tell the story in your own words, — (1) beginning with "'What shall I bring you from Vanity Fair?' said the king to his three daughters"; (2) beginning, "Once there was a king who had three daughters."

SECTION 218

Study Lowell's "Rhœcus." Read the poem until you understand the story well enough to tell it briefly.

Observe that the story begins with the line "A youth named Rhœcus, wandering in the wood." All that comes before is *introduction*. What is the lesson in the introduction? How is this lesson taught by the story?

SECTION 219

Frame simple rules for narration. Such rules should include the following subjects: — action, selection of incidents, arrangement of incidents, point or climax.

To the Teacher. — As in the case of description, these rules should be formulated by the pupils after reviewing the sections which set forth the principles involved (see Sections 190, 191, 200, 204, 206, 210, 216). Compare the Note to the Teacher in Section 69.

SECTION 220

Write a brief composition (an exposition) on the proper way to tell a story ("The Principles of Narration").

SECTION 221

Study one of the following extracts from "The Lady of the Lake" according to the plan in Section 201: —

1. The Stag Hunt (Canto I).
2. The Sending of the Cross of Fire (Canto II).
3. Alice Brand (Canto IV).
4. The Combat between Fitz-James and Roderick (Canto V).
5. Douglas at the Sports (Canto V).

Reproduce the story orally; in writing.

SECTION 222

DESCRIPTION[1]

Study some of the following descriptions in "The Lady of the Lake": —

1. Evening in the Mountains (Canto I, stanza 11).
2. The Lodge (Canto I, stanzas 25–26).
3. The Harper (Canto II, stanza 4).
4. The Boats (Canto II, stanza 16).
5. Malcolm Græme (Canto II, stanza 25).
6. Loch Katrine (Canto III, stanza 2).
7. The Wedding (Canto III, stanza 20).
8. The Wild and Strange Retreat (Canto III, stanza 26).
9. The Clansmen (Canto III, stanza 31).
10. Stirling at Dawn (Canto VI, stanza 2).

To THE TEACHER. — In Sections 221–227 material from "The Lady of the Lake" is brought together for convenience. The selection will of course be made by the teacher. The various passages may be taken up when they are reached in the study of the poem. Sections 52, 60, 63, 70, 90 may be reviewed for the principles of description and characterization.

SECTIONS 223–227

CHARACTER STUDY

223. Study the character of Douglas as it is shown in the incident of the hound Lufra in Canto V of "The Lady of the Lake" (stanzas 25–29).

Note the anger of Douglas when the huntsman strikes the hound; his words to the king; his grief when he sees "the commons rise against the law"; his loyalty; his self-restraint. See how his character is shown by his words and acts.

224. Tell the story in your own words so as to show the patriotism of Douglas.

225. Write the story. Be careful of your paragraphs.

226. Find some incident in "The Lady of the Lake" that shows the character of King James (or Roderick or Ellen). Study the incident according to the plan in Section 223.

227. Tell the story and then write it.

SECTION 228

Study the character of the boy who brings the message to Napoleon in Browning's "Incident of the French Camp."

Study the character of Napoleon in the same poem.

How does his attitude (as described in the first stanza) show his character? What do you think of the change in Napoleon's feelings shown in the last stanza?

Write a paragraph describing the boy's character; Napoleon's character.

TO THE TEACHER. — "Napoleon and the British Sailor," by Thomas Campbell, may be read for comparison with Browning's poem. It may also be used for practice in narration and in characterization.

SECTION 229

Study the character of Horatius in Macaulay's "Horatius."

In what stanzas does the character of Horatius show itself? What trait of his character is shown in his challenge in stanza 47? What traits are shown in stanzas 58 and 59?

Write a composition on "The Character of Horatius." Use the following outline: —

1. Introduction. Brief statement of the danger of Rome.
2. Character of Horatius as shown by his offer to defend the bridge.
3. His character as shown during the fight.
4. His character as shown in his address to Father Tiber.
5. Conclusion. How his character saved the city.

Write two paragraphs contrasting the character of Sextus with that of Lars Porsena as shown in stanza 63.

SECTION 230[1]

Study the character of Washington in Lowell's "Under the Old Elm" (in the stanza beginning "Soldier and statesman").

Lowell calls Washington "soldier and statesman." What is a statesman? What qualities mentioned in the stanza belong to Washington as a *soldier?* What qualities belong to him as a *statesman?*

What is meant by the following passages?

1. High-poised example of great duties done
   Simply as breathing.
2. Modest, yet firm as Nature's self.
3. Far from rashness as from fear.
4. Rigid, but with himself first.
5. Not honored then or now because he wooed
   The popular voice.

Find an anecdote illustrating Washington's character.

Reproduce the anecdote in your own words, telling what point or points in Washington's character it illustrates.

SECTION 231

Find a piece of description that you like in Byron's "Apostrophe to the Ocean," in Shelley's "To a Skylark," or in Lowell's "Under the Willows." Tell what you like in the description. Why do you like it?

1. Write a short description of something that you have seen on or near the sea (or some other body of water).
2. Write a short description of some bird that you know.

To the Teacher. — In connection with Shelley's "To a Skylark," it will be useful to review "The English Lark" (Section 24).

[1] This section will furnish the material for several exercises, oral and written. The stanza should first be studied by the teacher and the class together. The method here illustrated may be extended to other historical characters whom the teacher may designate.

SECTION 232

EXPOSITION

Review Sections 37, 38, 49, 50. Then make an outline for an exposition on one of the following subjects.[1] Write the exposition, paying attention to your paragraphs.

(1) The United States Bank; (2) Causes of the War of 1812; (3) The Fugitive Slave Law; (4) Causes of the War with Spain; (5) The Panama Canal; (6) The Hague Tribunal; (7) The First Atlantic Cable; (8) Irrigation; (9) The Care of Milk; (10) The Action of Yeast; (11) The Use of the Lungs; (12) The Difference between an Eskimo Snow Hut and an Indian Tepee.

SECTION 233

FIGURATIVE EXPRESSIONS

The language of poetry differs from the language of prose in many ways. One important difference comes from its greater use of what are called **figurative expressions.**

Suppose you say, "John ran *fast.*" This is a plain, matter-of-fact statement, or, in other words, it expresses the fact **literally.** Suppose, however, you say, "John ran *like the wind,*" or "The boy sped *like an arrow from the bow.*" You have expressed the same fact, — "John ran fast," but you have expressed it in a very different way. You have called up in the hearer's mind a picture (or "figure") which illustrates your meaning and makes it more vivid than the plain, matter-of-fact statement could do. In other words, you have used a **figurative expression** (or **figure of speech**).

Figurative expressions are common in prose as well as in poetry, for they are natural to all men; but the poets use them more frequently and in greater variety.

[1] **For further subjects, see pages 456, 460.**

Which of the following expressions are **literal**, and which are **figurative**?

1. *a.* He was kind to every one.
   b. The loving-kindness of the wayside well.
2. *a.* You can depend upon John. *b.* He is true as steel.
3. *a.* The day is done; it is night.
   b. The day is done, and the darkness
   Falls from the wings of Night,
   As a feather is wafted downward
   From an eagle in his flight. — LONGFELLOW.
4. *a.* It is snowing.
   b. Out of the bosom of the Air,
   Out of the cloud-folds of her garments shaken,
   Over the woodlands brown and bare,
   Over the harvest-fields forsaken,
   Silent, and soft, and slow,
   Descends the snow. — LONGFELLOW.
5. *a.* The waterfalls resound.
   b. The cataracts blow their trumpets from the steep.
   WORDSWORTH.
6. *a.* The sun was high.
   b. High in his pathway hung the sun. — SCOTT.[1]
7. *a.* The dogs barked and the rocks echoed the sound.
   b. He heard the baffled dogs in vain
   Rave through the hollow pass amain,
   Chiding the rocks that yelled again.
8. *a.* The sun shone on the mountains.
   b. Each purple peak, each flinty spire,
   Was bathed in floods of living fire.
9. *a.* I must sleep on a mossy bank under an oak.
   b. Some mossy bank my couch must be,
   Some rustling oak my canopy.
10. *a.* There were no signs of any path.
    b. Nor track nor pathway might declare
    That human foot frequented there.

[1] The extracts marked *b* under 6–10 are all from Canto First of "The Lady of the Lake."

SECTION 234

FIGURES OF SPEECH

The two most important kinds of figures of speech are **simile** and **metaphor**. Both depend upon **comparison**.

When we say "A cat is like a tiger" or "The cat is as quick as a tiger," we are making a comparison. But it is a comparison of plain fact. We are comparing two objects which are really alike, and our language is literal, not figurative.

When, however, we say "The soldier fought like a tiger," our language *is* figurative. For we do not literally mean that the soldier fought as a tiger fights, with teeth and claws, but that he showed such fierceness as to remind us of a tiger. The two objects which we are comparing are really unlike, but they seem alike to our imagination. Our comparison, then, is **figurative** or imaginative. We have used a **simile**.

Finally, we may change "The soldier fought *like a tiger*" into "The soldier *was a tiger* in fight." The meaning is the same, but this time, instead of *comparing* the soldier to a tiger, we have *called* him a tiger, — that is, we have given him the name of the animal to which we compare him. We have used a **metaphor**.

A **simile** expresses a figurative resemblance between two objects by comparing them (usually with *like* or *as*).

A **metaphor** expresses such a resemblance by applying to one object words which literally apply to the other.

SECTION 235

The following examples show the difference between a **simile** and a **metaphor**. The first five are similes; the rest are metaphors.

Study the examples. Tell (1) how the objects compared are different; (2) how they are alike.[1]

[1] A simile may be condensed into a metaphor, and a metaphor may be expanded into a simile. Thus, in No. 1, "The hare was a shadow" would be a metaphor; in No. 10, "The moonbeams were like rain" would be a simile.

1. From my path the hare
   Fled like a shadow. — LONGFELLOW.
2. Like a sheeted ghost, the vessel swept
   Towards the reef of Norman's Woe. — LONGFELLOW.
3. The big ship, with a bound,
   Clears the entry like a hound. — BROWNING, "Hervé Riel."
4. The words leapt like a leaping sword:
   "Sail on! sail on! sail on! and on!"
   MILLER, "Columbus."
5. As with his wings aslant
   Sails the fierce cormorant,
   Seeking some rocky haunt,
   With his prey laden, —
   So toward the open main,
   Beating to sea again,
   Through the wild hurricane,
   Bore I the maiden. — LONGFELLOW.
6. The streets are dumb with snow.
   TENNYSON, "Sir Galahad."
7. This mad sea shows his teeth to-night.
   MILLER, "Columbus."
8. Beyond the darkening ocean burned
   The bloody sunset's embers.
   TAYLOR, "The Song of the Camp."
9. Winking Mary-buds begin
   To ope their golden eyes. — SHAKSPERE.
10. The moon rains out her beams, and heaven is overflowed.
    SHELLEY, "To a Skylark."
11. My oriole, my glance of summer fire,
    Is come at last. — LOWELL, "Under the Willows."

Review the extracts in Sections 233, 235. Read them carefully to get the thought, and weigh each word, to learn how it helps to express the thought. Then note especially such words as you would not use in ordinary conversation or in plain description. Compare them with synonyms (or with phrases of similar meaning) and try to discover how they add to the beauty or the clearness of the expression.

For **personification,** see pages 125, 131.

SECTIONS 236–247

BUSINESS LETTERS

Refer back to what has been said of letter-writing on pages 392–404. Then write the letters described below, taking care to make them businesslike and to observe the proper forms.

236. "The Evanston Gazette" is a weekly paper printed in your town. Write to the publisher, asking him to send the paper for one year to your friend, John S. Stewart, Aberdeen, Colorado. Enclose a check for two dollars in payment (see p. 458).

237. Write to Mr. John S. Swift, head of the publishing house of Swift Brothers, Toledo, Ohio, asking him for a position in his employ. Tell him what you can do and what you prefer to do.

238. Write to a farmer in a country town not far from your home, asking him to send you, by express, twenty-five pounds of good butter.

239. There is a mistake in a bill which you have just received from your coal dealer. Write to him, calling his attention to the mistake and asking to have the bill corrected.

240. Write a letter to your teacher, telling her that you are suddenly compelled to leave school without completing your course. Ask for a letter of recommendation to help you in securing employment.

241. Write a letter to the Superintendent of Schools in your town, asking him to be present at a gymnastic exhibition.

242. Write to Messrs. Houghton Mifflin Company, Boston, asking them to send you, by express, a copy of "Virginia and her Neighbors," by John Fiske.

243. Write to Mr. Edward O. Evans, of Geneva, New York, asking him to recommend some good school for your younger brother. Tell him enough about your brother to make it possible for him to reply intelligently.

244. Write Mr. Evans's reply, recommending a particular school for your brother and giving his reasons.

245. Write a letter of recommendation for a boy who has been in your service. Assume that you are at the head of a bank or of a large business house.

246. Write to the agent of a steamship company, asking for information about the steamships of his line, — the time of sailing, the cost of passage, the nature of the accommodations, etc.

247. Write to the Chairman of the Civil Service Commission in some large city, asking him to tell you when the next examination will occur and to send you a circular of information regarding it.

SECTION 248

BUSINESS TRANSACTIONS

A business transaction may require much correspondence before its details are settled. There are usually preliminary inquiries, definite propositions, an agreement, and the performance of the agreement. All these "items" require letter-writing.

Mr. John T. King desires to send his twelve-year old son to a summer camp for boys. He corresponds with Mr. Elmer E. Ellsworth, 25 Cudworth St., Albany, New York, in regard to the matter. Write the necessary letters.

1. Mr. King makes preliminary inquiries.
2. Mr. Ellsworth replies, sending a circular and answering Mr. King's questions. He asks for a description of the boy, and a definite statement of the father's purpose in sending him to the camp.
3. Mr. King replies, and makes inquiries as to the acquaintances his son may make in camp.
4. Mr. Ellsworth replies.
5. Mr. King engages a place for his boy.
6. Bill rendered by Mr. Ellsworth at the end of the session.[1]
7. Check sent by Mr. King in payment of Mr. Ellsworth's bill.
8. Letter from Mr. King to Mr. Ellsworth, expressing his appreciation of the treatment his boy has received, and his cordial approval of the camp.

[1] For business forms, see pp. 457–459.

SECTION 249

Mr. John Smith is the teacher of history in the Oakview School. There are eighteen pupils in his class and he wishes to secure for them copies of Green's "Short History of the English People." It is necessary for him to learn the cost of the books; whether a discount will be allowed to his class; how and when the books can be delivered.

1. Write a letter, asking the publishers to send a sample copy of the book to show to the class.
2. Write the publisher's reply which accompanies the book.
3. Write the order for eighteen copies, asking to have the books sent by express.
4. Make out the bill which should accompany the books.
5. Write a letter, announcing the safe arrival of the books and enclosing a check in payment.

SECTIONS 250–260

TELEGRAMS

Important messages requiring haste are frequently transmitted by telegraph. This means of communication is very commonly employed by business men. The composition of **telegrams** is, therefore, an essential part of a business training.

A telegram should be brief and definite. The cost of the telegram is proportioned to the distance. Ten words are allowed for a given rate, and every additional word means additional cost. It is therefore necessary to limit the cost of the telegram by writing as concisely as possible.

To the Teacher. — Practice in writing telegrams is valuable in developing power of discrimination as well as conciseness. Pupils should be taught to select the essential points of a message and to express them in the most telling words within the limit allowed.

251.[1] You have travelled from Buffalo, New York, to San Francisco, California. Telegraph home from San Francisco to announce your safe arrival. Add some assurance of the comfort and pleasure of your journey.

252. Telegraph to Robert S. Mills & Co., Newark, New Jersey, ordering a certain piece of machinery which is needed in your manufactory.

253. You were present in a railroad accident, but were unhurt. Send a telegram to your friends, so that they may not be alarmed by the report of the accident.

254. You intend to sail from New York on the "City of Rome," on June 3, 1910. Telegraph to a friend in Poughkeepsie to meet you at the steamship an hour before sailing.

255. You leave an important parcel in the train and discover your loss just as you enter the station. Telegraph ahead to the next station, asking the conductor to secure the parcel and retain it for you.

256. You are a thousand miles from home. On the birthday of your father, mother, or intimate friend, send a congratulatory telegram.

257. You are making a journey and discover, in looking over the time-table, that you are to pass through the town where your brother is at school. Telegraph ahead, telling him when your train will arrive and asking him to come to the station to see you.

258. A friend has asked you to buy a certain farm in Vermont if a satisfactory agreement can be made. You have completed the purchase. Telegraph the important items to your friend.

259. You have been away from home upon a business tour and have arranged to return earlier than you had expected. Telegraph to your brother, announcing your arrival and asking him to meet your train with a carriage.

260. Telegraph to a caterer in the nearest city, asking him to send, by two o'clock express to-morrow, ice cream enough to serve one hundred persons.

[1] These exercises may also be used for practice in letter-writing. The pupil may be required to condense each letter into a telegram, or to expand each telegram into a letter.

SECTION 261

INVITATIONS[1]

Invitations and **replies** are either formal or informal. The reply should accord with the style of the invitation.

An **informal** invitation is written like any other familiar letter, except that the heading is often less exact in designating the date and place. Sometimes the heading is omitted altogether.

A **formal** invitation is always in the third person. It has no heading, no salutation, and no "Yours truly" (or the like) at the end. It is also unsigned, for the writer's name appears in the body of the invitation.

In both formal and informal invitations the date and the address of the sender may be written below and at the left. The day of the month is often written out in full, and the year may be omitted.

If the invitation is very formal, it may be arranged in lines of different lengths, as in the example. This is the practice when it is engraved.

Mr. and Mrs. Egbert
request the pleasure of
Mr. Johnston's
company at dinner
on Wednesday, January 14th,
at seven o'clock.

43 Grantham Street.

A formal **reply** should also be in the third person, and should conform to the style of the invitation in other

[1] This section and the next are taken, for the most part, from "The Mother Tongue," Book III. They are inserted for reference, and for the convenience of those teachers who may wish to take up the subject at this point rather than at a later stage of the pupil's study of letter-writing.

respects. It should not, however, be arranged in irregular lines, like an engraved invitation.

A reply, whether formal or informal, should repeat the day and hour mentioned in the invitation, to prevent mistake. In declining an invitation, however, it is not necessary to mention the hour.

SECTION 262

Copy the following invitations and replies, and observe the parts of which they are composed.

I

[A formal invitation and a reply.]

Mrs. John T. Lawrence requests the pleasure of Miss Ainslee's company at dinner on Wednesday, February twenty-seventh, at seven o'clock.

239 Main Street.

Miss Ainslee regrets that a previous engagement prevents her accepting Mrs. Lawrence's kind invitation for Wednesday evening.

13 Chestnut Terrace,
February twentieth.

Miss Ainslee accepts with pleasure Mrs. Lawrence's kind invitation for Wednesday evening, February twenty-seventh, at seven o'clock.

13 Chestnut Terrace,
February twentieth.

II

[Informal invitations and replies.]

5 Clifton Road,
Thursday morning.

Dear Miss Adams,

May I have the pleasure of taking you and your sister to drive in the Park this afternoon? The day is a beautiful one,

and I do not like to have you return to the West without seeing the prettiest thing our town has to show.

If it is convenient for you, I will call at three o'clock. The bearer will wait for your reply.

Most cordially yours,

CHARLOTTE L. FANSHAW.

MY DEAR MRS. RICHARDS,

Will you and Mr. Richards give us the pleasure of your company at dinner on Friday, August tenth, at seven o'clock?

Sincerely yours,

MARY SANDERSON.

9 Hilton Place,
August third.

MY DEAR MRS. SANDERSON,

It will give us great pleasure to dine with you on Friday, the tenth, at seven o'clock.

Sincerely yours,

HELEN RICHARDS.

10 Alton Street,
August fourth.

MY DEAR MRS. SANDERSON,

I am very sorry that a previous engagement will deprive us of the pleasure of dining with you on Friday.

Sincerely yours,

HELEN RICHARDS.

10 Alton Street,
August fourth.

You will observe that the reply is sent immediately upon the receipt of the invitation. It is necessary for Mrs. Sanderson to know, as soon as possible, how many guests will be with her at dinner in order that she may make suitable preparation. Invitations should always be answered promptly.

SECTIONS 263–268

263. Write a note of invitation, and a reply accepting the invitation.

264. Write an informal note inviting to luncheon an old friend who has just returned from abroad; write also a formal note inviting an acquaintance to meet your friend at the same luncheon.

265. Write a formal note inviting a school friend to spend Saturday and Sunday with you at the house of your aunt in the country. Write the reply to the invitation.

266. Write a note to a schoolmate, asking her (or him) to go home with you on Friday night and spend Saturday in the woods gathering chestnuts.

267. Write a note to your teacher, asking her to take dinner at your house next Saturday.

268. Write a note to your uncle and aunt, asking them to spend Thanksgiving with your family. Say that you are writing for your mother.

SECTION 269

VARIETY AND SMOOTHNESS IN COMPOSITION

Read the following description aloud: —

EVENING AT THE DOCTOR'S

The clock of St. George's had struck five. Mrs. Dove had just poured out the Doctor's seventh cup of tea. The Doctor was sitting in his armchair. Sir Thomas was purring upon the Doctor's knees. Pompey stood looking up to Mrs. Dove. He wagged his tail. Sometimes he whined with a short note of impatience. Sometimes he gently put his paw against Mrs. Dove's apron. This was to remind her that he wished for another bit of bread and butter. Barnaby was gone to the farm. Nobs was in the stable.

You observe that this passage is grammatical and written in good pure English. It is clear that, although you may

*

know nothing of the story, you cannot fail to understand the situation. You can have no doubt that the Doctor lived near St. George's Church and that his name was Dove. It is equally clear that "Sir Thomas" was the Doctor's cat, "Pompey" his dog, "Barnaby" his servant, and "Nobs" his horse.

Yet the passage is not quite agreeable to read. It is chopped up into a number of short sentences of about the same length and of similar form, and no attempt is made to enable you to pass easily from one to another. To read a whole book written in this style, or even a dozen pages, would be pretty hard work.

Now read the same passage in the form in which it was actually composed by the author, Robert Southey: —

The clock of St. George's had struck five. Mrs. Dove had just poured out the Doctor's seventh cup of tea. The Doctor was sitting in his armchair. Sir Thomas was purring upon his knees; and Pompey stood looking up to his mistress, wagging his tail, sometimes whining with a short note of impatience, and sometimes gently putting his paw against her apron to remind her that he wished for another bit of bread and butter. Barnaby was gone to the farm; and Nobs was in the stable.

This is something quite different. The description is no clearer than it was before, but the effect is much better. If you compare the two forms, you will see what makes the improvement. There is more **variety** in the length and make-up of the sentences and the whole passage runs more smoothly.

SECTION 270

VARIETY IN SENTENCES

A composition may become very tiresome if all the sentences are written in the same style. **Variety in sentences** attracts our attention and holds our interest. The English

language is so rich in synonyms and so flexible in the structure of its sentences that there is no excuse for monotony in writing. We have a great many words to express the same idea,[1] and the construction of our sentences may readily be changed without essentially modifying the meaning.

Observe the following example: — "Taking the dagger in his hand, Macbeth stole quietly in the dark to the chamber where Duncan lay." This sentence may be varied in a number of ways: — "Having taken the dagger," etc.; "When he had taken the dagger"; "After taking the dagger"; or "Dagger in hand." We may say, "Macbeth softly stole to Duncan's chamber," or "to the chamber of Duncan," or "to the royal chamber."

See in how many different ways you can write the following sentences, retaining their meaning as far as possible. If the changes in form cause a difference in meaning, point out the difference.[2]

1. Embosomed among a family of lofty mountains, there was a valley so spacious that it contained many thousand inhabitants.

2. Some of these good people dwelt in log huts, with the black forest all around them, on the steep and difficult hillsides.

3. London lay beneath us like an anthill with the black insects swarming to and fro in their long avenues.

4. To pick the mayflower is like following the footsteps of some spendthrift army which has scattered the contents of its treasure-chest among beds of scented moss.

5. One looks upon the woods with new interest when one suspects they hold a colony of bees.

6. Then I walked up the street, gazing about, till, near the market house, I met a boy with bread.

[1] See Synonyms (pp. 406–407, 449–450).

[2] Sections 269–276 should be taken up in connection with the pupil's study of grammar. The exercises will enable him to see the practical relation of such study to his work in composition. They will also help to make his style smooth and flexible.

SECTION 271

See in how many ways you can vary the following sentences, without materially affecting the sense.

1. Being weary they fell asleep.
2. Taking an affectionate leave of my kind and interesting young hosts, I went my way.
3. Seeing a crowd of people in the street, I joined with them to satisfy my curiosity, and found them all staring up into the air.
4. A thicket lay before me, extending completely across my path.
5. Having neither money nor friends, the poor fellow walked the streets all night.
6. Disappointed in his plan to invade North Carolina, Lord Cornwallis retired to Yorktown.
7. The savages came out of the woods and made an attack on the little village.
8. Hardy remained standing, expecting his guest to go, and not knowing exactly what to say further.
9. He looked up from his book and said quietly, "What 's the matter, Tom?"
10. After paying their bill, the party left the old inn.

SECTION 272

In each of the following sentences, show how variety may be secured by substituting a participial or a prepositional phrase for the clause indicating time.

1. When I had watered my horse, I turned him loose to graze.
2. I must now relate what occurred to me a few days before the ship sailed.
3. It must have been raining cats and dogs ever since I had been out.
4. After the proclamation had been read, the crowd dispersed little by little.

5. As he approached they raised a rueful cry.
6. I shall be in town when November comes in.

Have you improved or injured the passages, or have your changes made them neither better nor worse?

SECTION 273

An infinitive construction may often be substituted for a clause, or a clause for an infinitive construction. Thus, —

1. He was so frightened that he could not speak.
   He was too frightened to speak.
2. The board was adjusted so that it covered the trapdoor.
   The board was so adjusted as to cover the trapdoor.
3. My purpose was that the wall should be undermined.
   My purpose was to undermine the wall.
4. He toiled that he might procure bread for his children.
   He toiled to procure bread for his children.

Make similar substitutions in the following sentences.

5. Mr. Williams seems to have lost the power of acting intelligently. [It seems that, etc.]

6. The rising waters seemed to cut off their retreat and their advance.

7. I saw him change color and bite his lip.

8. Even Cromwell was powerless to break the spirit which now pervaded the soldiers.

9. The emperor held frequent council to debate what course should be taken with me.

10. Five hundred men were set at work that the great building might be ready.

11. The queen's earnest wish is for you to act the part of a mediator.

12. I am sorry that I must leave you in this difficulty.

13. The traveller was so exhausted that he could not speak.

14. The river was so high that it flooded the city.

15. The colonel ordered that the forces should set out at daybreak.

16. The crew sacrificed themselves that the passengers might be saved.

SECTION 274

VARIETY SECURED BY MEANS OF CONDENSED EXPRESSIONS

It is often possible to **condense** a clause or a long phrase into a word or two. Thus, —

1. *I have no doubt that* the confusion was great.
   No doubt the confusion was great.
2. *While this was happening*, the cavalry had come up.
   Meanwhile the cavalry had come up
3. They started *without a moment's delay.* [instantly.]
4. *It is certain that* the report is false.
   The report is *certainly* false.
5. *He was agitated* and paced the floor.
   He paced the floor *in agitation.*

Vary the following sentences by substituting **condensed expressions** for the italicized portions.

6. She wondered *how it was that they could* both be alive.

7. Almost everybody knows some one thing, and is glad to talk about *that one thing.*

8. He *uttered his words* carefully and *with deliberation.*

9. I always read a poem *in the morning, before I sit down to breakfast.*

10. The Declaration of Independence was signed *on the fourth day of the month of July, in the year of our Lord 1776.*

11. He lay awake *through the long hours of the night.*

12. A farmer *whose name was* Binnock was the first to enlist.

13. The president of the company was a man *by the name of* Johnson.

14. He rose, and, when he had mounted his horse, *rode off at a gallop.*

Expand the italicized words or phrases in appropriate ways, and note the variety of expression.

1. *Amazed*, he stares around.
2. *All the night* it was stormy and dark.
3. She held out her hands *in welcome*.
4. *Meanwhile* the rain had begun with fury.
5. The sailor swam *vigorously*.
6. *This done*, they embarked for Calais.

SECTION 275

VARIETY AND EMPHASIS SECURED BY ORDER OF WORDS

In speaking we use **emphasis** to assist the hearer in understanding exactly what we mean. In writing it is not always easy to indicate such emphasis. Yet, unless the reader knows which words or phrases are meant to be emphatic, he may lose the effect of a whole sentence. In verse the metre is of assistance. In prose we must trust much to the reader's intelligence, but some help is given by the **order of words.**

Study the following passages and indicate such words, or groups of words, as seem to you emphatic. Test your opinion by reading each sentence aloud.

Do you see anything peculiar about the position of these words?

1. These, therefore, I can pity.
2. Even in sleep, however, my fancy was still busy; and a dream, so vivid as to leave behind it the impression of reality, thus passed through my mind.
3. A black day will it be to somebody.
4. What a delicious veranda is this to dream in!
5. By good luck I got an excellent place in the best part of the house.

6. There fell a thick and heavy rain, and the ground on which the beleaguering army must needs take up their position was muddy and intersected with many canals.

7. Tier beyond tier, height above height, the great wooded ranges go rolling away westward, till on the lofty sky-line they are crowned with a gleam of everlasting snow.

8. Far as the eye can reach up the glen, and to the right, it is one horrid waste of gray granite; here and there a streak of yellow grass or a patch of black bog; not a tree or a shrub within the sky-line.

SECTION 276

We have already studied **variety in sentences** and have seen that different forms (simple or complex) produce very different effects.

We may observe similar differences in the comparative **effectiveness** of declarative, interrogative, imperative, and exclamatory sentences.

Study the exercise on page 22. No. 3 (interrogative) is more effective than if it were a declarative sentence. In Nos. 8 and 10 the imperative enlivens the passage. No. 11 would be less effective if it were "Will you forgive?" etc. In Nos. 5, 6, and 12, note the effectiveness of the exclamatory form.

Change the following sentences in form, and see whether each gains or loses in effectiveness.

1. What a frightful road this is for me to travel!
2. How quick the change from joy to woe!
   How checkered is our lot below!
3. Will you be patient? Will you stay awhile?
4. What a dignity there is in the Latin language!
5. Will you forgive me if I have pained you?
6. Where is the packet? Why should you lose a moment?
7. Was there ever anything so delightful?
8. And yet what harmony was in him! What music even in his discords!

9. How bright and happy this world ought to be!
10. When others praise him, do I blame?
11. The songs of spring have departed.
12. "Luckless man that I am!" said the notary.
13. Ah! well-a-day! what evil looks
    Had I from old and young!
14. "How I should like to see that!" said Alice.

SECTION 277

SYNONYMS

You have already studied the use of **synonyms** to give variety to style (Sections 172–173).

For additional practice, employ the following synonyms in sentences of your own. If you are in doubt as to the meaning of any word, consult the dictionary.

1.	frank	fair	open	straightforward
2.	bold	daring	courageous	fearless
3.	battle	engagement	conflict	combat
4.	request	entreat	beg	implore
5.	anxiety	solicitude	worry	foreboding
6.	amidst	among	betwixt	between
7.	falsehood	deceit	lie	untruth
8.	fear	dread	terror	horror
9.	home	dwelling	house	residence
10.	necessary	indispensable	essential	inevitable
11.	neglect	omission	negligence	oversight
12.	new	recent	modern	novel
13.	price	cost	value	expense
14.	advance	forward	promote	further
15.	put	place	set	station
16.	scholar	pupil	student	learner
17.	shelter	protect	defend	harbor
18.	say	talk	tell	speak
19.	crowd	throng	multitude	host
20.	common	customary	familiar	habitual

21. virtue	goodness	righteousness	integrity
22. labor	work	employment	business
23. pleasant	agreeable	pleasing	attractive
24. command	direction	order	mandate
25. old	aged	ancient	elderly

SECTION 278

ANTONYMS

Words of opposite meaning are called **antonyms.** Thus, *weak* and *strong*, *crafty* and *simple*, *empty* and *full*, are antonyms.

Study the pairs of antonyms in the following list.

1. courageous	cowardly	11. plenty	want
2. friendly	hostile	12. calm	storm
3. clever	stupid	13. beauty	ugliness
4. rapid	slow	14. virtue	vice
5. industrious	lazy	15. riches	poverty
6. build	demolish	16. freeman	slave
7. create	annihilate	17. ruler	subject
8. advance	retreat	18. citizen	alien
9. generosity	stinginess	19. highlands	lowlands
10. frugality	extravagance	20. soothe	irritate

Use each of these words in a sentence of your own.

Use each pair of antonyms in a sentence.

SECTION 279

THE SENTENCE AS A UNIT[1]

In making the outlines for your oral and written compositions you have taken pains to group into one paragraph

[1] This study of the unity of the sentence naturally follows the study of complex and compound sentences in grammar. A review of Sections 24–32 may be necessary at this point.

sentences which express related thoughts, or thoughts which belong together. In your composition on the bird, for example, one paragraph refers to the appearance of the bird, another to its habits, a third to your personal observation of a single bird, and so on (see p. 357).

Good writers take great pains to arrange their compositions so that this **unity** shall be clear. Paragraphs are grouped into chapters according to the principle of unity, those which belong together being so combined as to make the chapter itself a unit. In the same way the **sentence is a unit also,** for it must be composed of ideas that have a distinct relation to each other.

Observe the sentences: —

> The Spartans did not care for literature.
> The Spartans were stubborn fighters.

Each of these sentences is a unit. The two statements may be combined into: "The Spartans despised literature but they excelled in warfare." This sentence is also a unit, for it shows us the character of the Spartans by telling what they cared for and what they did not care for. Contrast the case of the two following sentences: —

> The Spartans did not care for literature.
> The Spartans lived in Laconia.

It would not be easy to combine these two statements into a single sentence without producing a ridiculous effect, for the two thoughts are not related or connected.

The requirement of **unity in sentences** is not an arbitrary rule. It is a principle of common sense and clear thinking. You have followed it unconsciously in your own writing for the most part, no doubt, though you may often have violated it through carelessness. The exercises in Section 280 will make the principle clearer and help you to apply it.

SECTION 280

Study the following pairs of sentences and see if they can be combined into single sentences. If they can be combined, show how they belong together; if they cannot, try to tell why.

EXAMPLE. — The two sentences under No. 1 can be combined, for the fact that the islanders *live mostly on raw fish* is connected with the fact that they *are barbarians*. Hence we can say, "The inhabitants of these islands are very barbarous and live principally on raw fish," or "The inhabitants of these islands are so barbarous that they live principally on raw fish," without violating the principle of **unity**.

The two sentences under No. 2 cannot be combined without violating the principle of unity, for the fact that Napoleon was a conqueror has nothing to do with the fact that he wore a long riding-coat.

1. The inhabitants of these islands are very barbarous.
   The inhabitants of these islands live principally on raw fish.
2. Napoleon was a great conqueror.
   Napoleon wore a long riding-coat at the Battle of Leipzig.
3. John Oxenford lived in California.
   His favorite author was Hawthorne.
4. July is a warm month.
   The Declaration of Independence was signed in July.
5. I am fond of playing baseball.
   I have no pencil.
6. Five or six shepherds were sitting round the fire.
   The men were eating their supper of bread and cheese.
7. The natives of the Andaman Islands were said to be ignorant of the use of fire.
   These natives were firm believers in witchcraft.
8. King Charles I. was beheaded.
   The news of the king's death was received with horror.
9. The farmers carried their meal to a mill near Woodford.
   They had their meal ground at this mill.

10. Goldsmith was very poor.
Goldsmith was forced to live in uncomfortable lodgings.
11. Governor Stuyvesant was called "Old Silverleg."
He was forced to surrender New Amsterdam to the English.
12. Governor Stuyvesant was called "Headstrong Peter."
He had many disputes with the citizens of New Amsterdam.

SECTION 281–282

281. Compose a sentence about coal, ice, electricity, buckwheat, gasolene, typewriting, dandelions, acorns, lemons, Columbus, De Soto, Garfield.

282. Compose two sentences about each of the subjects named in the first exercise. Be sure that the sentences are related in their meaning.

SECTION 283

Study the following extract from Ruskin, with particular attention to the connection of thought.

THE SOCIETY OF GOOD BOOKS

We cannot know whom we would; and those whom we know, we cannot have at our side when we most need them. Yet there is a society continually open to us, of people who will talk to us as long as we like, — talk to us in the best words they can choose, and of the things nearest their hearts. And this society, because it is so numerous and so gentle, and can be kept waiting around us all day long, — kings and statesmen lingering patiently, not to grant audience, but to gain it! — in those plainly furnished and narrow anterooms, our bookcase shelves, — we make no account of that company, — perhaps never listen to a word they would say, all day long!

Suppose you could be put behind a screen, should you not be glad to listen to their words, though you were forbidden to advance beyond the screen? And when the screen is only a little less, folded in two instead of four, and you can be hidden behind

the cover of the two boards that bind a book, and listen all day long, not to the casual talk, but to the studied, determined, chosen addresses of the wisest of men, — this station of audience, and honorable privy council, you despise!

This eternal court is always open to you, with its society wide as the world, multitudinous as its days, the chosen, and the mighty, of every place and time. Into that you may enter always; in that you may take fellowship and rank according to your wish; from that, once entered into it, you can never be an outcast but by your own fault.

It is open to labor and to merit, but to nothing else. No wealth will bribe, no name overawe, no artifice deceive, the guardian of those Elysian gates. In the deep sense, no vile or vulgar person ever enters there.

"Do you deserve to enter? Pass. Do you ask to be the companion of nobles? Make yourself noble, and you shall be. Do you long for the conversation of the wise? Learn to understand it, and you shall hear it. But on other terms? — no. If you will not rise to us, we cannot stoop to you."

SECTION 284

TRANSITION

A good writer does not force his readers to jump from sentence to sentence and from paragraph to paragraph. He smooths the path for them, so that they go on by easy stages, without great effort or undue delay.

In other words, a good writer is careful about **transition.**

Transition (from the Latin *trans*, "across," and *ire*, "to go") means simply "the act or process of crossing" (as a stream or mountain range).

Read over "The Society of Good Books" (p. 453), and observe how easy you find it to follow the writer's thought.

Transition is assisted by a careful **arrangement of words,** so that the end of one sentence leads up to the beginning

of another; or, in paragraphs, by similar care in the **arrangement of sentences.**

Frequently, too, a whole sentence is needed, not for anything new that it has to tell, but merely for the help it gives in showing the connection of thought. In a long essay, a paragraph may be needed for precisely the same purpose.

An easy passage (transition) from sentence to sentence is often effected by the use of words and phrases like *however, nevertheless, thus, hence, also, so, in this way, such.* These connectives, however, should not be used idly,— merely "to fill up" or "make the sentence smooth." They have their several meanings and assist in expressing the connection of thought.

A pronoun referring to a noun in the preceding sentence often serves the purpose of transition.

Careless speakers and writers have a habit, in telling a story, of tacking their sentences together with *and*'s. A moment's thought will show how slovenly this habit is, even in ordinary conversation. *But* is also over-used by many persons.

To the Teacher. — The principle of transition should now be studied in prose passages of some length, and for this purpose the reading-book (or the particular piece of literature which the pupils are reading) may be utilized. The bad effect of omitting transitional particles, phrases, and sentences from a smooth piece of connected prose may be made clear to the youngest pupils by experiment.

SECTION 285

Write a brief composition on Fulton and the Steamboat.

Tell who Fulton was, and how he came to invent the steamboat.

Give an account of his success.

Compare his steamboat with some steamboat which you have seen.

Be careful about paragraphs and transition.

SECTION 286

Read the following passage from "A Christmas Carol": —

Oh, but he was a tight-fisted hand at the grindstone, Scrooge! a squeezing, wrenching, grasping, scraping, clutching, covetous old sinner! hard and sharp as flint, from which no steel had ever struck out generous fire; secret and self-contained and solitary as an oyster. The cold within him froze his old features, nipped his pointed nose, shrivelled his cheek, stiffened his gait; made his eyes red, his thin lips blue; and spoke out shrewdly in his grating voice. A frosty rime was on his head, and on his eyebrows, and his wiry chin. He carried his own low temperature always about with him; he iced his office in the dogdays, and did n't thaw it one degree at Christmas. — DICKENS.

Observe how Scrooge's character is shown by the way in which others treated him ("Nobody ever stopped him on the street," etc.).

SUBJECTS FOR COMPOSITION

TO THE TEACHER. — The following subjects in narration, description, characterization, and exposition afford a wide choice for study and practice.

"In the Wilderness" (by Charles Dudley Warner). — (1) The Bear and the Blackberries. (2) How I Lost my Way. (3) Trout-fishing. (4) Still Hunting. (5) The Story of a Hunted Doe. (6) Old Phelps, the Guide (description; characterization). (7) Why I Like to Camp Out. (8) The First Night in Camp. (9) A Rainy Day in Camp.

"The Man Without a Country" (by Edward Everett Hale). — (1) Tell the story of Philip Nolan's reading of "Breathes there the man." As an introduction, explain briefly Nolan's offence and its punishment. (2) Tell the story of Philip Nolan and Mrs. Graff. Be sure to end with the point of the story. (3) How Philip Nolan Took Charge of the Gun.

"A Watcher in the Woods" (by Dallas Lore Sharp). — (1) The Winter Home of the Meadow Mice (Chapter II). (2) A Muskrat's Lodge (Chapter III). (3) How Birds Feel toward Men (Chapter IV). (4) The Story of Hyla (Chapter V). (5) A Rabbit Road (Chapter VI). (6) A Rabbit's Squat (or Form) (Chapter VI). (7) What may be Found in a Dead Tree (Chapter VII).

"The Deerslayer" (by James Fenimore Cooper). — (1) The Lake (Chapter II). (2) Muskrat Castle (Chapter II). (3) The Ark (Chapter IV). (4) The Indian Encampment (Chapter XI). (5) The Indians and the Ivory Elephant (Chapter XIV). (6) Deerslayer's Escape (Chapter XXVII).

"The Talisman" (by Sir Walter Scott). — (1) King Richard and the Arabian Physician (Chapter IX). (2) King Richard and the Banner (Chapter XI). (3) Kenneth on St. George's Mount (Chapter XII). (4) The Executioner (Chapter XVII). (5) The Messenger from Saladin (Chapter XX). (6) Conrade and the Hound (Chapter XXIV). (7) The Meeting between Richard and Saladin (Chapter XXVII).

"Julius Cæsar" (by William Shakspere). — (1) The Plebeians and the Magistrates. (2) Cæsar Warned by the Soothsayer. (3) How Cassius Tempted Brutus. (4) The Character of Portia. (5) Cæsar's Funeral. (6) The Death of Brutus.

"Kidnapped" (by Robert Louis Stevenson). — (1) The House of Shaws (Chapter II). (2) David on the Islet (Chapter XIV). (3) Cluny's Cave (Chapter XXIII). (4) The Gamblers (Chapter XXIII). (5) The Contest with the Pipes (Chapter XXV).

"Rebecca of Sunnybrook Farm" (by Kate Douglas Wiggin). — (1) Rebecca in the Coach (Chapter I). (2) Rebecca's School (Chapter V). (3) Why Rebecca Irritated her Aunt (Chapter VI). (4) A Speculation in Soap (Chapters XIII, XIV). (5) Rebecca's Fairy Story (Chapter XXV). (6) The Last Day of School (Chapter XXVII). (7) Aunt Miranda.

SECTION 287

BUSINESS FORMS

Brief papers of a business character, like bills, notes, receipts, and checks, are drawn up in accordance with certain well-established forms.

For these forms the pupil may properly consult his arithmetic or his copy-book. For convenience, however, specimens of such papers are given on pages 457–459.

[Time Note.]

$375.25. PHILADELPHIA, PA., April 2, 1910.

Six months after date, I promise to pay Benjamin Parker three hundred seventy-five and $\frac{25}{100}$ dollars, with interest at 5%. Value received.

ROBERT OVERTON.

[Demand Note.]

$375.25. PHILADELPHIA, PA., April 17, 1910.

On demand, I promise to pay Benjamin Parker three hundred seventy-five and $\frac{25}{100}$ dollars, with interest at 5%. Value received.

ROBERT OVERTON.

These are *promissory notes*. They are payable to Benjamin Parker only unless they bear his signature on the back (endorsement). In either note the name of Benjamin Parker might be followed by the words *or bearer*, in which case the note would be payable to any one having lawful possession of it. Or the name might be followed by the words *or order*, when the note would become payable to the bearer if endorsed by Benjamin Parker.

[Bank Draft.]

$600.25. NEW YORK, N.Y., August 12, 1910.

Pay to the order of James Drew six hundred and $\frac{25}{100}$ dollars, value received, and charge to account of

SMITH, LELAND & CO.

Shoe & Leather National Bank,
Boston, Mass.

[Bank Check.]

$310.50. BOSTON, MASS., March 27, 1910.

Third National Bank, Boston, Mass.

Pay to the order of John Hill three hundred ten and $\frac{50}{100}$ dollars.

JOHN ENDERBY.

[Receipt on account.]

$520. CHICAGO, ILL., Dec. 22, 1909.

Received of James L. Williams five hundred twenty dollars on account.

GEORGE M. LYMAN.

[Receipt in full.]

$325. SAN FRANCISCO, CAL., July 1, 1910.

Received of John Cotton three hundred twenty-five dollars in full of all demands to date.

GERALD NORTON.

[Bills.]

BOSTON, MASS., March 12, 1910.

MR. ALFRED LEE,

Bought of HENDERSON & LEWIS.

	40 tons Coal	@ $4.75	$190	00		
	20 cords Wood	@ 3.25	65	00		
					$255	00

NEW YORK, Jan. 1, 1910.

MR. HENRY FITZGERALD,

To JAMES BROWN, Dr.

1906							
Nov.	3	To 10 lbs. Coffee	@ 35 c.	$3	50		
	22	" 11 lbs. Lard	@ 9 c.		99		
Dec.	5	" 25 lbs. Sugar	@ 5 c.	1	25		
	12	" 2 lbs. Tea	@ 65 c.	1	30		
						$7	04

Jan. 12, 1907. Received Payment,

JAMES BROWN.

When a bill is paid, it is receipted by writing at the bottom the date of payment and the words *Received Payment*, followed by the name of the person or firm rendering the account. If a clerk has authority to sign his employer's name, he signs his own name (preceded by the word *by* or *per*) under that of his employer.

MISCELLANEOUS EXERCISES

1. Describe a room with which you are familiar (for example, a schoolroom, or a family sitting-room). Imagine that you are standing in the doorway, looking into the room. Describe its general appearance, and add details which give it character or indicate the taste and personality of the occupants.

2. Write a description of an auction which you have witnessed.

3. A pine tree, growing near an old gray farmhouse, tells the story of a boy who grew up on the farm and lived in the house. Reproduce the story.

4. Tell the story of a child who became separated from his friends at a time of great excitement (for example, in San Francisco during the earthquake, or in a city which had just surrendered after a siege).

5. "How Dick won the Medal" is a story of a boy who saved the life of another. Tell the story.

6. You are chairman of the committee which is to arrange for photographs of your class. Write an appropriate letter to a photographer, making the necessary inquiries.

7. Write the photographer's reply.

8. Write a brief exposition on: — (1) The Needs of a Growing Plant; (2) The Value of the Dog; (3) How to Mend a Chair; (4) Leather Cutting; (5) How to Can Pears; (6) How to Make a Pudding; (7) Uses of India Rubber; (8) The Care of Bees; (9) How to Use a Telephone; (10) The Homestead Act; (11) What was Secession? (12) The Results of the War with Mexico.

9. Explain how a law is made in your state; in Congress.

10. Read the first scene of "Julius Cæsar." Tell the story.

11. Tell the story of the death of Cæsar.

12. Tell the story of the trial in "The Merchant of Venice." Describe the scene in the court room.

13. Write at least three paragraphs of exposition on: — (1) The Duties of the Governor; (2) How the Governor is Elected; (3) How the President is Elected; (4) Baking Powder; (5) Climate and Houses; (6) Furs; (7) The Care of the Eyes.

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SELECTIONS TO BE COMMITTED TO MEMORY

PRESCRIBED FOR THE

SEVENTH AND EIGHTH YEARS

BY THE

EDUCATION DEPARTMENT OF THE STATE OF NEW YORK

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SELECTIONS

FOR THE SEVENTH YEAR

SIR GALAHAD

My good blade carves the casques of men,
  My tough lance thrusteth sure,
My strength is as the strength of ten,
  Because my heart is pure.
The shattering trumpet shrilleth high,
  The hard brands shiver on the steel,
The splinter'd spear-shafts crack and fly,
  The horse and rider reel:
They reel, they roll in clanging lists,
  And when the tide of combat stands,
Perfume and flowers fall in showers,
  That lightly rain from ladies' hands.

How sweet are looks that ladies bend
  On whom their favors fall!
For them I battle till the end,
  To save from shame and thrall;
But all my heart is drawn above,
  My knees are bow'd in crypt and shrine:
I never felt the kiss of love,
  Nor maiden's hand in mine.
More bounteous aspects on me beam,
  Me mightier transports move and thrill;
So keep I fair through faith and prayer
  A virgin heart in work and will.

When down the stormy crescent goes,
  A light before me swims,
Between dark stems the forest glows,
  I hear a noise of hymns.

Then by some secret shrine I ride;
I hear a voice, but none are there;
The stalls are void, the doors are wide,
The tapers burning fair.
Fair gleams the snowy altar-cloth,
The silver vessels sparkle clean,
The shrill bell rings, the censer swings,
And solemn chaunts resound between.

Sometimes on lonely mountain-meres
I find a magic bark;
I leap on board: no helmsman steers:
I float till all is dark.
A gentle sound, an awful light!
Three angels bear the Holy Grail;
With folded feet, in stoles of white,
On sleeping wings they sail.
Ah, blessed vision! blood of God!
My spirit beats her mortal bars,
As down dark tides the glory slides,
And star-like mingles with the stars.

When on my goodly charger borne
Through dreaming towns I go,
The cock crows ere the Christmas morn,
The streets are dumb with snow.
The tempest crackles on the leads,
And, ringing, springs from brand and mail;
But o'er the dark a glory spreads,
And gilds the driving hail.
I leave the plain, I climb the height;
No branchy thicket shelter yields;
But blessed forms in whistling storms
Fly o'er waste fens and windy fields.

A maiden knight — to me is given
Such hope, I know not fear;
I yearn to breathe the airs of heaven
That often meet me here.

I muse on joy that will not cease,
Pure spaces cloth'd in living beams,
Pure lilies of eternal peace,
Whose odors haunt my dreams;
And, stricken by an angel's hand,
This mortal armor that I wear,
This weight and size, this heart and eyes,
Are touch'd, are turn'd to finest air.

The clouds are broken in the sky,
And through the mountain-walls
A rolling organ-harmony
Swells up, and shakes and falls.
Then move the trees, the copses nod,
Wings flutter, voices hover clear:
"O just and faithful knight of God!
Ride on! the prize is near."
So pass I hostel, hall, and grange;
By bridge and ford, by park and pale,
All-arm'd I ride, whate'er betide,
Until I find the Holy Grail.

ALFRED, LORD TENNYSON.

A SONG OF LOVE[1]

Say, what is the spell, when her fledgelings are cheeping,
That lures the bird home to her nest?
Or wakes the tired mother, whose infant is weeping,
To cuddle and croon it to rest?
What 's the magic that charms the glad babe in her arms,
Till it cooes with the voice of the dove?
'T is a secret, and so let us whisper it low —
And the name of the secret is Love.
For I think it is Love,
For I feel it is Love,
For I 'm sure it is nothing but Love!

Say, whence is the voice that when anger is burning,
Bids the whirl of the tempest to cease?

[1] From "Sylvie and Bruno Concluded" (London, Macmillan and Company).

*

That stirs the vexed soul with an aching — a yearning
For the brotherly hand-grip of peace?
Whence the music that fills all our being — that thrills
Around us, beneath, and above?
'T is a secret: none knows how it comes, how it goes:
But the name of the secret is Love.
For I think it is Love,
For I feel it is Love,
For I 'm sure it is nothing but Love!

Say, whose is the skill that paints valley and hill,
Like a picture so fair to the sight?
That flecks the green meadow with sunshine and shadow,
Till the little lambs leap with delight?
'T is a secret untold to hearts cruel and cold,
Though 't is sung, by the angels above,
In notes that ring clear for the ears that can hear —
And the name of the secret is Love.
For I think it is Love,
For I feel it is Love,
For I 'm sure it is nothing but Love!

Lewis Carroll (Charles Lutwidge Dodgson).

THE CHAMBERED NAUTILUS

This is the ship of pearl, which, poets feign,
Sails the unshadowed main, —
The venturous bark that flings
On the sweet summer wind its purpled wings
In gulfs enchanted, where the Siren sings,
And coral reefs lie bare,
Where the cold sea-maids rise to sun their streaming hair.

Its webs of living gauze no more unfurl;
Wrecked is the ship of pearl!
And every chambered cell,
Where its dim dreaming life was wont to dwell,
As the frail tenant shaped his growing shell,
Before thee lies revealed, —
Its irised ceiling rent, its sunless crypt unsealed!

Year after year beheld the silent toil
That spread his lustrous coil;
Still, as the spiral grew,
He left the past year's dwelling for the new,
Stole with soft step its shining archway through,
Built up its idle door,
Stretched in his last-found home, and knew the old no more.

Thanks for the heavenly message brought by thee,
Child of the wandering sea,
Cast from her lap, forlorn!
From thy dead lips a clearer note is born
Than ever Triton blew from wreathèd horn!
While on mine ear it rings,
Through the deep caves of thought I hear a voice that sings: —

Build thee more stately mansions, O my soul,
As the swift seasons roll!
Leave thy low-vaulted past!
Let each new temple, nobler than the last,
Shut thee from heaven with a dome more vast,
Till thou at length art free,
Leaving thine outgrown shell by life's unresting sea!

OLIVER WENDELL HOLMES.

THE STAR-SPANGLED BANNER

O, say, can you see, by the dawn's early light,
What so proudly we hailed at the twilight's last gleaming —
Whose broad stripes and bright stars, through the clouds of the fight,[1]
O'er the ramparts we watched were so gallantly streaming?
And the rocket's red glare, the bomb bursting in air,
Gave proof through the night that our flag was still there:
O, say, does that star-spangled banner yet wave
O'er the land of the free and the home of the brave?

On that shore, dimly seen through the mists of the deep,
Where the foe's haughty host in dread silence reposes,

[1] Often printed "through the perilous fight" "The clouds of the fight" is the authorized reading.

What is that which the breeze, o'er the towering steep,
As it fitfully blows, half conceals, half discloses?
Now it catches the gleam of the morning's first beam,
In full glory reflected now shines in the stream.
'T is the star-spangled banner! O, long may it wave
O'er the land of the free and the home of the brave.

And where are the foes that so vauntingly swore
That the havoc of war and the battle's confusion
A home and a country should leave us no more?
Their blood has washed out their foul footstep's pollution.
No refuge could save the hireling and slave
From the terror of flight or the gloom of the grave,
And the star-spangled banner in triumph doth wave
O'er the land of the free and the home of the brave.

O, thus be it ever, when freemen shall stand
Between their loved homes and the war's desolation.
Blest with vict'ry and peace, may the heav'n-rescued land
Praise the power that hath made and preserved us a nation
Then conquer we must, when our cause it is just,
And this be our motto, "In God is our trust,"
And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave.

FRANCIS SCOTT KEY.

SCYTHE SONG[1]

Mowers, weary and brown and blithe,
What is the word methinks ye know,
Endless over-word that the Scythe
Sings to the blades of the grass below?
Scythes that swing in the grass and clover,
Something, still, they say as they pass;
What is the word that, over and over,
Sings the Scythe to the flowers and grass?

Hush, ah, hush! the Scythes are saying,
Hush, and heed not, and fall asleep;

[1] From "Grass of Parnassus." By permission of Longmans, Green & Co.

Hush, they say to the grasses swaying,
Hush, they sing to the clover deep!
Hush — 't is the lullaby Time is singing —
Hush, and heed not, for all things pass,
Hush, ah, hush! and the Scythes are swinging
Over the clover, over the grass!

ANDREW LANG.

THE ARROW AND THE SONG

I shot an arrow into the air,
It fell to earth, I knew not where;
For, so swiftly it flew, the sight
Could not follow it in its flight.

I breathed a song into the air,
It fell to earth, I knew not where;
For who has sight so keen and strong
That it can follow the flight of song?

Long, long afterward, in an oak
I found the arrow, still unbroke;
And the song, from beginning to end,
I found again in the heart of a friend.

HENRY WADSWORTH LONGFELLOW.

SPRING

Ah, how wonderful is the advent of the spring! — the great annual miracle of the blossoming of Aaron's rod, repeated on myriads and myriads of branches! — the gentle progression and growth of herbs, flowers, trees, — gentle, and yet irrepressible, — which no force can stay, no violence restrain, like love, that wins its way and cannot be withstood by any human power, because itself is divine power. If spring came but once a century, instead of once a year, or burst forth with the sound of an earthquake, and not in silence, what wonder and expectation would there be in all hearts to behold the miraculous change!

But now the silent succession suggests nothing but necessity. To most men, only the cessation of the miracle would be miraculous, and the perpetual exercise of God's power seems less wonderful

than its withdrawal would be. We are like children who are astonished and delighted only by the second-hand of the clock, not by the hour-hand.

HENRY WADSWORTH LONGFELLOW, "Kavanagh."

SUMMER

In the fields and woods, meanwhile, there were other signs and signals of the summer. The darkening foliage; the embrowning grain; the golden dragon-fly haunting the blackberry-bushes; the cawing crows, that looked down from the mountain on the corn-field, and waited day after day for the scarecrow to finish his work and depart; and the smoke of far-off burning woods, that pervaded the air and hung in purple haze about the summits of the mountains, — these were the vaunt-couriers and attendants of the hot August.

HENRY WADSWORTH LONGFELLOW, "Kavanagh."

AUTUMN

The brown autumn came. Out of doors it brought to the fields the prodigality of the golden harvest, — to the forest, revelations of light, — and to the sky, the sharp air, the morning mist, the red clouds at evening. Within doors, the sense of seclusion, the stillness of closed and curtained windows, musings by the fireside, books, friends, conversation, and the long, meditative evenings. To the farmer, it brought surcease of toil, — to the scholar, that sweet delirium of the brain which changes toil to pleasure. It brought the wild duck back to the reedy marshes of the south; it brought the wild song back to the fervid brain of the poet. Without, the village street was paved with gold; the river ran red with the reflection of the leaves. Within, the faces of friends brightened the gloomy walls; the returning footsteps of the long-absent gladdened the household; and all the sweet amenities of social life again resumed their interrupted reign.

HENRY WADSWORTH LONGFELLOW, "Kavanagh."

WINTER

The first snow came. How beautiful it was, falling so silently, all day long, all night long, on the mountains, on the meadows, on the roofs of the living, on the graves of the dead! All white save the

river, that marked its course by a winding black line across the landscape; and the leafless trees, that against the leaden sky now revealed more fully the wonderful beauty and intricacy of their branches!

What silence, too, came with the snow, and what seclusion! Every sound was muffled, every noise changed to something soft and musical. No more trampling hoofs, — no more rattling wheels! Only the chiming sleighbells, beating as swift and merrily as the hearts of children.

HENRY WADSWORTH LONGFELLOW, "Kavanagh."

THE FINDING OF THE LYRE

There lay upon the ocean's shore
What once a tortoise served to cover;
A year and more, with rush and roar,
The surf had rolled it over,
Had played with it, and flung it by,
As wind and weather might decide it,
Then tossed it high where sand-drifts dry
Cheap burial might provide it.

It rested there to bleach or tan,
The rains had soaked, the suns had burned it;
With many a ban the fisherman
Had stumbled o'er and spurned it;
And there the fisher-girl would stay,
Conjecturing with her brother
How in their play the poor estray
Might serve some use or other.

So there it lay, through wet and dry,
As empty as the last new sonnet,
Till by and by came Mercury,
And, having mused upon it,
"Why, here," cried he, "the thing of things
In shape, material, and dimension!
Give it but strings, and, lo, it sings,
A wonderful invention!"

So said, so done; the chords he strained,
And, as his fingers o'er them hovered,

The shell disdained a soul had gained,
  The lyre had been discovered.
O empty world that round us lies,
  Dead shell, of soul and thought forsaken,
Brought we but eyes like Mercury's,
  In thee what songs should waken!

JAMES RUSSELL LOWELL.

COLUMBUS[1]

Behind him lay the gray Azores,
  Behind, the Gates of Hercules;
Before him not the ghost of shores,
  Before him only shoreless seas.
The good mate said: "Now must we pray,
    For lo! the very stars are gone.
Brave Admiral, speak; what shall I say?"
  "Why say: 'Sail on! sail on! and on!'"

"My men grow mutinous day by day;
  My men grow ghastly wan and weak."
The stout mate thought of home; a spray
  Of salt wave washed his swarthy cheek.
"What shall I say, brave Admiral, say,
  If we sight naught but seas at dawn?"
"Why you shall say, at break of day:
  'Sail on! sail on! sail on! and on!'"

They sailed and sailed, as winds might blow,
  Until at last the blanched mate said:
"Why, now not even God would know
  Should I and all my men fall dead.
These very winds forget their way,
  For God from these dread seas is gone.
Now speak, brave Admiral; speak and say"—
  He said: "Sail on! sail on! and on!"

They sailed. They sailed. Then spake the mate:
  "This mad sea shows his teeth to-night.

[1] Copyright. By permission, from "The Complete Poetical Works of Joaquin Miller," published by The Whitaker & Ray Company.

He curls his lips, he lies in wait,
With lifted teeth, as if to bite!
Brave Admiral, say but one good word:
What shall we do when hope is gone?"
The words leapt like a leaping sword:
"Sail on! sail on! sail on! and on!"

Then, pale and worn, he kept his deck,
And peered through darkness. Ah, that night
Of all dark nights! And then a speck —
A light! A light! A light! A light!
It grew, a starlit flag unfurled!
It grew to be Time's burst of dawn.
He gained a world; he gave that world
Its grandest lesson: "On! sail on!"

JOAQUIN MILLER.

THE NAME OF OLD GLORY[1]

Old Glory! say, who,
By the ships and the crew,
And the long, blended ranks of the gray and the blue, —
Who gave you, Old Glory, the name that you bear
With such pride everywhere
As you cast yourself free to the rapturous air
And leap out full-length, as we 're wanting you to? —
Who gave you that name, with the ring of the same,
And the honor and fame so becoming to you? —
Your stripes stroked in ripples of white and of red,
With your stars at their glittering best overhead —
By day or by night
Their delightfulest light
Laughing down from their little square heaven of blue! —
Who gave you the name of Old Glory? — say, who —
Who gave you the name of Old Glory?

The old banner lifted, and faltering then
In vague lisps and whispers fell silent again.

[1] From "Home Folks"; copyright, 1900. Used by special permission of the publishers, The Bobbs-Merrill Company.

Old Glory, — speak out! — we are asking about
How you happened to "favor" a name, so to say,
That sounds so familiar and careless and gay
As we cheer it and shout in our wild breezy way —
We — the *crowd*, every man of us, calling you that —
We — Tom, Dick and Harry — each swinging his hat
And hurrahing "Old Glory!" like you were our kin,
When — *Lord!* — we all know we 're as common as **sin**!
And yet it just seems like you *humor* us all
And waft us your thanks, as we hail you and fall
Into line, with you over us, waving us on
Where our glorified, sanctified betters have gone. —
And this is the reason we 're wanting to know —
(And we 're wanting it *so!* —
Where our own fathers went we are willing to go.) —
Who gave you the name of Old Glory — O-ho! —
Who gave you the name of Old Glory?

The old flag unfurled with a billowy thrill
For an instant, then wistfully sighed and was still.

Old Glory: the story we 're wanting to hear
Is what the plain facts of your christening were, —
For your name — just to hear it,
Repeat it, and cheer it, 's a tang to the spirit
As salt as a tear; —
And seeing you fly, and the boys marching by,
There 's a shout in the throat and a blur in the eye
And an aching to live for you always — or die,
If, dying, we still keep you waving on high.
And so, by our love
For you, floating above,
And the scars of all wars and the sorrows thereof,
Who gave you the name of Old Glory, and why
Are we thrilled at the name of Old Glory?

The old banner leaped, like a sail in the blast,
And fluttered an audible answer at last. —

And it spake, with a shake of the voice, and it said: —
"By the driven snow-white and the living blood-red

Of my bars, and their heaven of stars overhead —
By the symbol conjoined of them all, skyward cast,
As I float from the steeple, or flap at the mast,
Or droop o'er the sod where the long grasses nod, —
My name is as old as the glory of God.
. . . So I came by the name of Old Glory."

JAMES WHITCOMB RILEY

A SONG OF CLOVER[1]

I wonder what the clover thinks, —
Intimate friend of Bob-o-links,
Lover of Daisies slim and white,
Waltzer with Buttercups at night;
Keeper of Inn for travelling Bees,
Serving to them wine dregs and lees,
Left by the Royal Humming-birds,
Who sip and pay with fine-spun words;
Fellow with all the lowliest,
Peer of the gayest and the best;
Comrade of winds, beloved of sun,
Kissed by the Dew-drops, one by one;
Prophet of Good-Luck mystery
By sign of four which few may see;
Symbol of Nature's magic zone,
One out of three, and three in one;
Emblem of comfort in the speech
Which poor men's babies early reach;
Sweet by the roadsides, sweet by sills,
Sweet in the meadows, sweet on hills,
Sweet in its white, sweet in its red,
Oh! half its sweetness cannot be said;
Sweet in its every living breath,
Sweetest, perhaps, at last, in death!
Oh! who knows what the Clover thinks?
No one! unless the Bob-o-links!

SAXE HOLM (HELEN HUNT JACKSON).

[1] From "Saxe Holm's Stories"; copyright, 1873, by Charles Scribner's Sons.

A VISIT FROM THE SEA[1]

Far from the loud sea beaches
  Where he goes fishing and crying,
Here in the inland garden
  Why is the sea-gull flying?

Here are no fish to dive for;
  Here is the corn and lea;
Here are the green trees rustling.
  Hie away home to sea!

Fresh is the river water
  And quiet among the rushes;
This is no home for the sea-gull
  But for the rooks and thrushes.

Pity the bird that has wandered!
  Pity the sailor ashore!
Hurry him home to the ocean,
  Let him come here no more!

High on the sea-cliff ledges
  The white gulls are trooping and crying,
Here among rooks and roses,
  Why is the sea-gull flying?

ROBERT LOUIS STEVENSON.

FAREWELL, A LONG FAREWELL, TO ALL MY GREATNESS!

Farewell, a long farewell, to all my greatness!
This is the state of man: to-day he puts forth
The tender leaves of hopes; to-morrow blossoms,
And bears his blushing honors thick upon him;
The third day comes a frost, a killing frost,
And, when he thinks, good easy man, full surely
His greatness is a-ripening, nips his root,

[1] From "Ballads and Other Poems of Robert Louis Stevenson." By permission of the publishers, Charles Scribner's Sons.

And then he falls, as I do. I have ventured,
Like little wanton boys that swim on bladders,
This many summers in a sea of glory,
But far beyond my depth. My high-blown pride
At length broke under me, and now has left me,
Weary and old with service, to the mercy
Of a rude stream that must forever hide me.
Vain pomp and glory of this world, I hate ye!
I feel my heart new opened. O, how wretched
Is that poor man that hangs on princes' favors!
There is, betwixt that smile we would aspire to,
That sweet aspect of princes, and their ruin,
More pangs and fears than wars or women have;
And when he falls, he falls like Lucifer,
Never to hope again.

WILLIAM SHAKSPERE, "Henry VIII."

JOG ON, JOG ON

Jog on, jog on, the foot-path way,
And merrily hent the stile-a;
A merry heart goes all the day,
Your sad tires in a mile-a.

WILLIAM SHAKSPERE, "The Winter's Tale."

EIGHTH YEAR

BUGLE SONG

The splendor falls on castle walls
And snowy summits old in story;
The long light shakes across the lakes,
And the wild cataract leaps in glory.
Blow, bugle, blow, set the wild echoes flying;
Blow, bugle; answer, echoes, dying, dying, dying.

O hark, O hear! how thin and clear,
And thinner, clearer, farther going!

O sweet and far, from cliff and scar,
The horns of Elfland faintly blowing!
Blow, let us hear the purple glens replying;
Blow, bugle; answer, echoes, dying, dying, dying.

O love, they die in yon rich sky,
They faint on hill or field or river;
Our echoes roll from soul to soul,
And grow forever and forever.
Blow, bugle, blow, set the wild echoes flying;
And answer, echoes, answer, dying, dying, dying.

ALFRED, LORD TENNYSON.

BATTLE HYMN OF THE REPUBLIC[1]

Mine eyes have seen the glory of the coming of the Lord:
He is trampling out the vintage where the grapes of wrath are stored;
He hath loosed the fateful lightning of his terrible swift sword:
His truth is marching on.

I have seen him in the watch-fires of a hundred circling camps;
They have builded him an altar in the evening dews and damps;
I have read his righteous sentence by the dim and flaring lamps:
His day is marching on.

I have read a fiery gospel writ in burnished rows of steel:
"As ye deal with my contemners, so my grace with you shall deal;
Let the Hero, born of woman, crush the serpent with his heel,
Since God is marching on."

He has sounded forth the trumpet that shall never call retreat;
He is sifting out the hearts of men before his judgment seat:
Oh! be swift, my soul, to answer him! be jubilant, my feet!
Our God is marching on.

In the beauty of the lilies Christ was born across the sea,
With a glory in his bosom that transfigures you and me:
As he died to make men holy, let us die to make men free,
While God is marching on.

JULIA WARD HOWE.

[1] By permission of Lothrop, Lee & Shepard Company.

RECESSIONAL

God of our fathers, known of old,
Lord of our far-flung battle-line,
Beneath whose awful hand we hold
Dominion over palm and pine —
Lord God of Hosts, be with us yet,
Lest we forget — lest we forget!

The tumult and the shouting dies;
The captains and the kings depart:
Still stands Thine ancient sacrifice,
An humble and a contrite heart.
Lord God of Hosts, be with us yet,
Lest we forget — lest we forget!

Far-called, our navies melt away;
On dune and headland sinks the fire:
Lo, all our pomp of yesterday
Is one with Nineveh and Tyre!
Judge of the Nations, spare us yet,
Lest we forget — lest we forget!

If, drunk with sight of power, we loose
Wild tongues that have not Thee in awe,
Such boastings as the Gentiles use,
Or lesser breeds without the Law —
Lord God of Hosts, be with us yet,
Lest we forget — lest we forget!

For heathen heart that puts her trust
In reeking tube and iron shard,
All valiant dust that builds on dust,
And guarding, calls not Thee to guard,
For frantic boast and foolish word —
Thy mercy on Thy people, Lord!

RUDYARD KIPLING.

GETTYSBURG ADDRESS

Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battlefield of that war. We have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground. The brave men, living and dead, who struggled here, have consecrated it far above our poor power to add or detract. The world will little note, nor long remember, what we say here; but it can never forget what they did here. It is for us, the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us, — that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion; that we here highly resolve that these dead shall not have died in vain; that this nation, under God, shall have a new birth of freedom, and that government of the people, by the people, and for the people, shall not perish from the earth.

Abraham Lincoln.

ON BOOKS[1]

The same book may be read in entirely different ways and with entirely different results. One may, for instance, read Shakspere's historical plays simply for the story element which runs through them, and for the interest which the skilful use of that element excites; and in such a reading there will be distinct gain for the reader. This is the way in which a healthy boy generally reads these plays for the first time. From such a reading one will get information and refreshment; more than one English statesman has confessed that he owed his knowledge of certain periods of English history largely to Shakspere. On the other hand, one may

[1] From "Books and Culture"; copyright, 1896. By permission of Dodd, Mead & Company.

read these plays for the joy of the art that is in them, and for the enrichment which comes from contact with the deep and tumultuous life which throbs through them; and this is the kind of reading which produces culture, the reading which means enlargement and ripening.

HAMILTON WRIGHT MABIE.

OPPORTUNITY

This I beheld, or dreamed it in a dream: —
There spread a cloud of dust along a plain;
And underneath the cloud, or in it, raged
A furious battle, and men yelled, and swords
Shocked upon swords and shields. A prince's banner
Wavered, then staggered backward, hemmed by foes.

A craven hung along the battle's edge,
And thought, "Had I a sword of keener steel —
That blue blade that the king's son bears — but this
Blunt thing —!" he snapped and flung it from his hand,
And lowering crept away and left the field.

Then came the king's son, wounded, sore bestead,
And weaponless, and saw the broken sword,
Hilt-buried in the dry and trodden sand,
And ran and snatched it; and with battle shout
Lifted afresh he hewed his enemy down,
And saved a great cause that heroic day.

EDWARD ROWLAND SILL.

BREATHES THERE THE MAN WITH SOUL SO DEAD?

Breathes there the man with soul so dead,
Who never to himself hath said,
"This is my own, my native land"?
Whose heart hath ne'er within him burn'd,
As home his footsteps he hath turn'd
From wandering on a foreign strand?
If such there breathe, go, mark him well;
For him no minstrel raptures swell;
High though his titles, proud his name,

Boundless his wealth as wish can claim,—
Despite those titles, power, and pelf,
The wretch, concentred all in self,
Living, shall forfeit fair renown,
And, doubly dying, shall go down
To the vile dust from whence he sprung,
Unwept, unhonor'd, and unsung.

SIR WALTER SCOTT, "The Lay of the Last Minstrel."

HARK, HARK! THE LARK

Hark, hark! the lark at heaven's gate sings,
And Phœbus gins arise,
His steeds to water at those springs
On chaliced flowers that lies;
And winking Mary-buds begin
To ope their golden eyes:
With everything that pretty is,
My lady sweet, arise:
Arise, arise!

WILLIAM SHAKSPERE, "Cymbeline."

AT MORNING[1]

The day returns and brings us the petty round of irritating concerns and duties. Help us to play the man, help us to perform them with laughter and kind faces, let cheerfulness abound with industry. Give us to go blithely on our business all this day, bring us to our resting beds weary and content and undishonored, and grant us in the end the gift of sleep.

ROBERT LOUIS STEVENSON.

THE SONG OF THE CAMP

"Give us a song!" the soldiers cried,
The outer trenches guarding,
When the heated guns of the camps allied
Grew weary of bombarding.

[1] From "Prayers of Robert Louis Stevenson"; copyright, 1904, by Charles Scribner's Sons.

The dark Redan, in silent scoff,
Lay, grim and threatening, under;
And the tawny mound of the Malakoff
No longer belched its thunder.

There was a pause. A guardsman said:
"We storm the forts to-morrow;
Sing while we may, another day
Will bring enough of sorrow."

They lay along the battery's side,
Below the smoking cannon, —
Brave hearts, from Severn and from Clyde,
And from the banks of Shannon.

They sang of love, and not of fame;
Forgot was Britain's glory:
Each heart recalled a different name,
But all sang "Annie Laurie."

Voice after voice caught up the song,
Until its tender passion
Rose like an anthem, rich and strong, —
Their battle-eve confession.

Dear girl, her name he dared not speak;
But, as the song grew louder,
Something upon the soldier's cheek
Washed off the stains of powder.

Beyond the darkening ocean burned
The bloody sunset's embers,
While the Crimean valleys learned
How English love remembers.

And once again a fire of hell
Rained on the Russian quarters,
With scream of shot, and burst of shell,
And bellowing of the mortars!

And Irish Nora's eyes are dim
For a singer, dumb and gory;
And English Mary mourns for him
Who sang of Annie Laurie.

Sleep, soldiers! still in honored rest
Your trust and valor wearing:
The bravest are the tenderest, —
The loving are the daring.

BAYARD TAYLOR.

THE ANGLER'S REVEILLE[1]

What time the rose of dawn is laid across the lips of night,
And all the drowsy little stars have fallen asleep in light;
'T is then a wandering wind awakes, and runs from tree to tree,
And borrows words from all the birds to sound the reveille.
This is the carol the Robin throws
Over the edge of the valley;
Listen how boldly it flows,
Sally on sally:

"Tirra-lirra,
Down the river,
Laughing water
All a-quiver.
Day is near,
Clear, clear.
Fish are breaking,
Time for waking.
Tup, tup, tup!
Do you hear?
All clear —
Wake up!"

The phantom flood of dreams has ebbed and vanished with the dark,
And like a dove the heart forsakes the prison of the ark;

[1] From "The Toiling of Felix and Other Poems"; copyright, 1900, by Charles Scribner's Sons.

Now forth she fares through friendly woods and diamond-fields of dew,
While every voice cries out "Rejoice!" as if the world were new.
This is the ballad the Bluebird sings,
Unto his mate replying,
Shaking the tune from his wings
While he is flying:

"Surely, surely, surely,
Life is dear
Even here.
Blue above,
You to love,
Purely, purely, purely."

There 's a wild azalea on the hill, and roses down the dell,
And just one spray of lilac still abloom beside the well;
The columbine adorns the rocks, the laurel buds grow pink,
Along the stream white arums gleam, and violets bend to drink.
This is the song of the Yellowthroat,
Fluttering gaily beside you;
Hear how each voluble note
Offers to guide you:

"Which way, sir?
I say, sir,
Let me teach you,
I beseech you!
Are you wishing
Jolly fishing?
This way, sir!
I 'll teach you."

Then come, my friend, forget your foes, and leave your fears behind,
And wander forth to try your luck, with cheerful, quiet mind;
For be your fortune great or small, you 'll take what God may give,
And all the day your heart shall say, "'T is luck enough to live."
This is the song the Brown Thrush flings,
Out of his thicket of roses;
Hark how it warbles and rings,
Mark how it closes:

"Luck, luck,
What luck?
Good enough for me!
I'm alive, you see.
Sun shining,
No repining;
Never borrow
Idle sorrow;
Drop it!
Cover it up!
Hold your cup!
Joy will fill it,
Don't spill it,
Steady, be ready,
Good luck!"

HENRY VAN DYKE.

O CAPTAIN! MY CAPTAIN![1]

O Captain! my Captain! our fearful trip is done;
The ship has weathered every rack, the prize we sought is won;
The port is near, the bells I hear, the people all exulting,
While follow eyes the steady keel, the vessel grim and daring:
But O heart! heart! heart!
O the bleeding drops of red,
Where on the deck my Captain lies,
Fallen cold and dead.

O Captain! my Captain! rise up and hear the bells;
Rise up — for you the flag is flung — for you the bugle trills;
For you bouquets and ribboned wreaths — for you the shores a-crowding;
For you they call, the swaying mass, their eager faces turning;
Here, Captain! dear father!
This arm beneath your head!
It is some dream that on the deck
You've fallen cold and dead.

[1] By permission of Horace Traubel.

My Captain does not answer, his lips are pale and still;
My father does not feel my arm, he has no pulse nor will;
The ship is anchored safe and sound, its voyage closed and done;
From fearful trip the victor ship comes in with object won:
Exult, O shores! and ring, O bells!
But I, with mournful tread,
Walk the deck my Captain lies,
Fallen cold and dead.

WALT WHITMAN.

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